

THE GUIDE TO COLLECTIBLE CARD GAMES MYTHOS: CTHULHU CCG FIRST LOOK

JUNE 1996 • 14

INQUEST



Magic
The Gathering

Serra Angel vs. Harpoon Minotaur



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YOUR OPPONENT IS MARK ROSEWATER

AS SEEN IN
DUELIST
MAGAZINE

MAGIC THE PUZZLING



By Mark Rosewater

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Have Your Cake and Play It Too

When pop culture icon Andy Warhol said that in the future everybody would be famous, but only for 15 minutes, he was wrong. His problem was that he never met Richard Garfield or played Garfield's Magic: The Gathering collectible card game.

I have, and I know the truth: While plenty of "typical" people will be famous for 15 minutes, most will never be famous at all—and a select few will be famous forever.

That's because Douglas Shuler and a few artist buddies are auctioning off chances to model for Magic cards.

They're still formulating the when and where; "InQuest News" will have the details when they're final. But first I want you to understand how truly amazing this is.

Forget that Magic (which Wizards of the Coast published six years after Warhol's death) is probably the greatest game ever invented. Forget—but only until the bidding starts!—that the auction's proceeds are going to charity. And forget that Shuler's fantastic painting of the strong, beautiful Serra Angel is one of gaming's best-loved illustrations.

No, this opportunity is amazing because it shows how far cards and other games have come.

The first playing cards were invented in 10th-century China to entertain the emperor and his wives. When trading cards arose, they pictured people who were in or close to the spotlight: baseball players. Later, cards showed TV and movie actors and other celebrities.

Chess, the classic strategy board game, is won by trapping the opposing king. In Monopoly, you're a would-be real-estate baron cum capitalist oppressor. TSR's new *Birthday* is about controlling and toppling monarchies.

These cards and games are fine, but collectible card games are something else again. Take Magic. In addition to fantastic heroes and ferocious monsters, it's got average joes like Orclish Concepts and Elvish Farmers. After 1,000 years, regular people are finally getting a taste of cardboard power!

And there's more. Sports fans, bless 'em, can frame their Reggie Jackson or Don Mattingly cards and hang them on the wall, but those cards will never do anything. But gamers can shuffle John Elway and Glyn Milburn into a *Red Zone* deck and play a game. It's like having your cake and eating it too.

Plus, most CCG cards are much nicer to look at than plain old regular playing cards.

Which returns us to that charity auction. Wouldn't you like to be featured on a Magic card picture? You could play with yourself to your heart's content. (So to speak.) And you could stick a few of your cards into those airtight cases designed to last 15 million years.

After all, it's not every day that someone wins a piece of mass-distributed cardboard fame. Why not make it last?

If only Andy Warhol and those early Chinese emperors could see us now. Pasteboard power to the people, brother!

Matthew E. Milliken

Matthew E. Milliken
Associate Editor



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INQUISITION

Letters to the Editors



POTTY MOUTHS!

A good batch of our mail recently has seen an upswing of people telling us to stop using "borderline profanity" and to reel in the elementary school humor. The good part being that we've also seen more mail telling us to ignore that other mail. Whatever will we do?

We've also received some heavy mail from concerned fans that feel Wizards of the Coast (WotC) is on the verge of diluting *Magic* with its constant releases of expansion sets featuring cards that "blur the lines between the colors and help balance the game." This should be good.

Critic's Corner

With the exception of your occasionally screwy prices (Do you guys let the interns do your *Star Wars* price guide?), you've got a pretty cool magazine going there.

Aside from the cool articles, killer decks, crushing card combos and in-depth interviews, I like the overall tone of your book. It's like a cross between "Monty Python" and "The Kids in the Hall." Don't let any tight-asses change your ways: keep the feel of this magazine or I'll Channel/Fireball you.

Erik Tome
Cordonova, TN

You mean people like...

I don't understand why you guys feel it necessary to use borderline profanity in your magazine. I'll be reading your mag and, out of nowhere, be hit by a caption, headline, line of text, whatever, that has a gratuitous cuss-word in it.

Why? You don't need it to be funny, you don't need it to be cool, and if you gave it two more seconds of your time, I'm sure you could come up with a more tasteful substitute for that I—and I'm sure many readers—see as unnecessary and distasteful.

I don't consider myself a prude, but a fair amount of what you guys do doesn't belong in a magazine about fantasy gaming.

Ian Trevor
Grandville, MI

When we're sleppin' this book together, we make it a point to write the way we talk. We want to quest to have a strong conversational tone, and while sometimes it might be offensive to some of our readers, it's just the style of the magazine.

So screw you.



Summon Ideas

The article you ran in *InQuest* #12 ("Magic: The Expansions") which featured fan-made cards built around a mythical expansion set was really cool. I know some of the cards were kinda unbalanced and some set ideas seemed kinda limited, but there were a few that introduced whole new elements to the game. After seeing several of WotC's newer expansions, I wish they'd go back to the kind of stuff they tried with *Legends*, like introducing us to *Summon Legend* cards and *Rampage*. Those two new elements were so exciting it made *Legends* the greatest *Magic* expansion to date.

Magic, to me, is still the best CCG out

there—and I have nothing but respect for the people at WotC who make the new sets—but I feel kind of let down when I open a booster pack to a new expansion and get *Balduran* (Crizzly) Bears or *Hydroblast* (Blue Elemental Blast).

Ryan Amos
Rockford, IL

I've been playing *Magic* for about two years now, and I'm beginning to get a little afraid that with all the new expansions being pumped out, one of the most enjoyable aspects of the game—the differences in what the five colors can do—is being lost. Cards like *Anarchy* and *Pox* seem out of place in their respective colors. It's diluting one of the linchpins of what makes *Magic* such a great, balanced and unique game.

With more expansions on the way for '96, I fear that WotC is making the *Magic* cow way past dry. I'm reserving judgment until the next set, but while I always thought it'd be a *Magic* fan, the game resembles *Magic* less and less with every expansion.

Jeffery Winston
Cyberspace

If it were up to us, we'd do two Magic sets a year: a basic update (y'know, fourth edition, fifth edition, etc.) with cards rotated in and out, and an all new expansion. We'd also try to make each expansion introduce something new, like legendary artifacts, cards that alter ability depending on a die roll, stuff like that. Basically, keep things interesting.

Future in Fantasy?

Hey, I'm a playing customer, pull some strings for me: I wanna work in the fantasy biz!

Glenn Goode
Starkville, MS

Yeah, well, if you think it's that easy, you're living in a fantasy. If you wanna work as an artist, writer, designer, whatever, you're gonna have to work at it to make anything of yourself. Take specialized classes for your interest, send submissions out to every company that might use your talents and most of all, practice.



YAHOO!
FIRST WE LEVEL
WOTG, THEN IT'S
OFF TO
EURODISNEY!

BattleTech in the cards?

A while back I heard that some company was working on a BattleTech CCG. Is this true? If so, who? What? Where? When?

Ron Tucker
Cyberspace

True? Yes. Who? What? What? Uh... a CCG. Where? At Beer gaming stores everywhere. When? What ain't sayin'. Odds are you won't see it 'til late '97.

New Blood

Why do some people act like since they play one CCG, they aren't allowed to enjoy or even play another CCG? My friends recoil in contempt when I suggest that our gaming group try something new ("Dragon Dice? It, like, doesn't have magic!"), and don't even give new games a shot.

I understand the whole "human beings don't like change" thing, but to never try anything new is crazy. Magic was not only a new game, it was a whole new type of game.

I try as many different things as possible: food, friends, activities and, yeah, games too. While I've stumbled across some really stinky duds, I've also found some really great games.

All I'm trying to say is this: if you have a favorite game, great. Play it, enjoy it, do everything you want with it, but don't live it. Don't let it consume you and blind you to everything else out there. Instead of buying your umpteenth booster pack looking for your third rare, give some new game a chance, and don't give up after just one.

Life's got a lot to offer people inside the CCG community and out.

Marc Edelt
Garner, NC

Good points all around. While there are plenty of gaming fans out there always looking to try something new, it pains us whenever we see some geek-boy who thinks that just because he really digs one game, all others must suck.

Head Hurt

I've got a question that makes the areas behind my eyes hurt. Here goes: I'm playing Magic and my opponent goes to clone his Serra Angel and I respond by sucking his Serra into my Tawano's Coffin (so his spell's target is gone and the clone fizzles). He responds by casting Rust on the Coffin (Yeah, I couldn't believe he was playing with a Rust either). I respond by attempting to tap one of his lands with my Icy and then Deflecting the Rust to my Icy.

So... what just happened?
Steven Fellows
Monticello, NY

Well, you're *close* to the right place. Being the *he-men* Magic players we are, we're gonna make your question and go *manly* like little girls even to Beth Massman, writer of our "Stumpers" column and several sharp cookies. Beth?

You can't, because at the time the Rust is legal to target, there are no legal targets to Deflect it onto. You can't use the Icy until after the Rust (along with any other interrupts) has either resolved or been countered and the Coffin effect has either become "successfully cast" or been countered, because the Icy's effect isn't an interrupt.

A full explanation requires breaking down the actions each player is attempting and showing how they fit into the steps of spellcasting and resolution. It goes like this:

Player A casts Clone, targeting the Serra. Clone is now "being cast." Interrupts are legal; non-interrupts are not. No interrupts.

Clone is now "successfully cast;" non-interrupt responses are legal. Player B responds by activating Tawano's Coffin, targeting Serra. Coffin effect is now "being cast." Interrupts are legal; non-interrupts are not.

Player A interrupts Coffin effect, targeting it with Rust. Rust is now "being cast."

No interrupts.

Rust is now "successfully cast" so, since it's an interrupt, it resolves. Coffin effect is countered. Now it's legal to activate the Icy Manipulator.

At this point it would be legal to cast Deflection on the Rust but there is no legal target to Deflect it onto. It can't be legal to activate the Icy Manipulator, since that's not an interrupt.

Yeah, what she said



SIGH! IF ONLY
I COULD MAKE
SOMEONE
GRAP THEIR
PANTS.

In With the Old

A while back, a baseball card company called Topps did something that I thought was really cool: they went back and bought a whole bunch of their own older cards (some worth hundreds of dollars!) and randomly inserted these older cards in their new packs. You could buy a pack of new cards and amid all the new ones, stumble across like a thirty-year-old Mickey Mantle card worth a ton of dough.

I think it'd be keen if WotC did the same type of thing. Y'know, buy up like a hundred each of cards like the Lotus, the Moxes, Time Walk, etc., and slip them in their next big expansion set.

If I were to open a pack of new Magic cards and pluck out a Lotus, I'd need a new pair of underwear.

Thomas Holgaoin
Queensberry, NY

What a great marketing campaign: "Buy a pack and snap your shorts!"

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P E N

Get in touch with your fellow game fiends. Send your name, address, e-mail address (if you've got one), age, gender and three favorite games to InMail@MagOnline.com or mail it in as at: I.Q. Post Box, c/o InQuest, 151 Walk Ave., Congress, NJ 07090. Make a friend!



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SMALL I
ROLL HIM
CAPTAIN?

MAKE IT
S...UM
I MEAN
YEAH



Cooler Covers

Lately I've been noticing a trend with your magazine: reprint covers. You started off with awesome covers featuring original art by guys like Anson Maddocks, John Bolton and Rob Ruppel, but now you've got preexisting art from Magic cards and an old TV Guide photo of Kirk and Spock as your cover. I don't know if it's a test or what, but I want the original art back on the cover.

If I want *Magic* art, I'll go buy a booster pack.

Peter Gibson
Patterson, NJ

We're just mixing it up a bit. While the original art covers are our favorites too, we run the photo covers 'cause we like 'em better than the painted Star Wars/Trek stuff. (Besides, the ads are pretty slick that we could get Shatner and Nimoy to pose for a new photo. And Kirk's fat now anyway.)

The card-art covers are another story. When we're running a generic Anson Maddocks big shiny bag cover, there's no red tape. We just call him up, ask him for a big shiny bag and poof, we got one. When we're dealing with a licensed property, like *Spider-Man* or a Tolkien character, there's always an approval process that's super annoying, and we butt heads with the license holders over what artist to use—it's a colossal pain in the ass. That's when we dig for a cool piece of existing art and use it. It saves us a lot in expense.

More Games

You guys have taken it on the chin in a handful of letters taking you to task for not covering a wide enough array of CCGs, stating that to their eyes you're nothing but a big ad for *WoTC*. You responded with multiple "yes, we're expanding our coverage, no, we're not on the *WoTC* payroll" type answers, and while I believe it took you the

better part of a year to do it, I think you've finally put your money where your mouth is. Your most recent issues (#10-#12) have seen great leaps in your content and I am really happy with this product. I'm sure I'm not the only one.

There is a "but" in here, though. The exception: non-*Magic* killer decks. C'mon guys, give us Star Wars killer decks, Middle-earth killer decks, *WildStorms* killer decks...*Magic* is great and all, but help us squish our non-*Magic* adversaries as well.

Please?
Brian Tretton
La Vista, NE

We hear ya'. A second monthly "Killer Decks" column featuring non-*Magic* stuff is already in the works. It'll be debuting in the next few months.

Deciphering Rulebooks

I've just started playing fantasy games about three months ago (D&D), and CCGs about a month ago. One question: who the hell writes the rulebooks to these things? The RPGs (FYI: I'm really sick of speaking in abbreviations) aren't so bad, they've just got a lot of rules. CCGs, on the other hand, suck! I have yet to buy a starter deck of any game and be able to play after reading the rules. It's insane! My only saving grace is having friends who already know how to play (who, oddly enough, learned from their friends. Has anybody ever deciphered a rulebook and learned from that?), showing me, how to play.

For any game companies out there reading this, I have a humble little suggestion for you: when you think you're done with a rulebook, have someone read it who doesn't know how to play the game, then play him in that game. If you beat him repeatedly while he's sittin' there scratching his head, it's time for a rewrite.

Rick Perry
Concord, CA

Yup. One of the biggest problems we tackle whenever a company sends us its new game is critique is figuring out how to play the damn thing.

In an effort to cut down on the time it takes to learn a game so we have more time to play it, every company should follow the following six suggestions when writing a rulebook:

1) When giving specific rules, give an example. It helps. A lot.

The Name of the Game

True stories behind the names of game cards

Magic: The Gathering

Blade Dragons/Lord Wyrex. Many cards from the *Legends* expansion are derived from co-designer Steve Conard's roleplaying campaign. Its history involved an epic war between several dragon races. *Blade Dragon* are the despised progenitors of all dragons. Lord Wyrex are former *Blades*, stripped of their power in the war and now cursed to roam the world.

Red Eye of Storms. *Red Eye* was Conard's favorite *Legends* card. He no longer remembers what he saw (possibly a red sigil that he misread as "Storms-by-Gone," but he thought the article sounded cool).

Forest Spaceman. Forest Spaceman, a town 100 miles northeast of Vancouver, British Columbia. "I can't believe [the editors] left that in," says Conard.

Tokidokiaggag. Conard's favorite *Legends* card got its name when he misinterpreted a word in the *Blade Dragon* cult song "Psychic Wars." Tokidokiaggag is the most powerful in playtest, staying on your opponent's side.

Shadowfax

Wong Fong Tung. 1847-1924. Doctor and martial artist in China's Guangdong province, later a folk hero and subject of over 100 influential Hong Kong martial arts movies. Historical fighter Fong Sai Tek also became an HK movie legend and inspired a couple of *Shadowfax* cards.

Old Hundred Names. Co-designer Robin Laws says, "Old One Hundred Names" is the Chinese way of saying "Joe Blow" or "John Q. Public." There are only about a hundred common surnames in Chinese.

Bay Hill of Bones, Sacred Heart Hospital. The last *Quaggo*. These and other cards were derived from John Woo's 1999 starred HK gangster film *The Killer*.

Over look at a card, scratch your head (or whatever) and ask yourself, "Huh, I wonder where they got that name from?" Then write down the name of the card, the game it came from, your full name, and your mailing address and send it to:

The Name of the Game
c/o InQuest
151 Wells Ave.
Conyers, NY 10920
e-mail: InQuestmag@aol.com

P	E	N	P	A	L	S
Tod Karavangelis Age 31 Sex: Male 111 N. Elm, Apt. Concord, CA 94021 Email: tkaravangelis@aol.com Huh, I wonder where they got that name from?	Karl King Age 29 Sex: Male 4000 E. 1st Ave. #100 Portland, OR 97202 Email: kking@protonmail.com Huh, I wonder where they got that name from?	Mike Sanchez Age 30 Sex: Female 3401 Street San Jose, CA 95128 Email: msanchez@protonmail.com Huh, I wonder where they got that name from?	Kirk Cary Age 22 Sex: Male 1000 1st St. San Jose, CA 95128 Email: kirc@protonmail.com Huh, I wonder where they got that name from?	Mark Powers Age 16 Sex: Male 1000 1st St. San Jose, CA 95128 Email: mpowers@protonmail.com Huh, I wonder where they got that name from?	Jim Kalivas Age 37 Sex: Male 1000 1st St. San Jose, CA 95128 Email: jkalivas@protonmail.com Huh, I wonder where they got that name from?	Joe Vescovo Age 31 Sex: Male 1000 1st St. San Jose, CA 95128 Email: jvescovo@protonmail.com Huh, I wonder where they got that name from?

MAGIC: The Creations

The fan who invented the best Magic card this month wins three different prizes: editor Magic prize and an Inquest Techologist card signed by Amy Hibler. (The other guy just gets some packs of whatever was seen first to us this month.)

GRAND PRIZE WINNER!

THE ROY

Walt Canola, Mentor, OH



LOTTERY

Robert Oswald, Riverside, IL



To enter, send an original Magic card no bigger than 8 by 11 and a quarter inches (use an existing Magic card and just glue the new art and stuff if you want) to:

Magic: The Creations

c/o Inquest

151 Wells Ave.

Congers, NY 10920

CONTEST WINNERS

Joel Fuchsberg from Baltimore, MD, received every Magic TCE. Middle-earth prize was used by my quality point on Inquest #10's "Quest to Middle-earth" contest.

William Stevenson from Minneapolis, MN, will be able to keep a one 1000 card set to his book with his association of Inquest. The other guy gets the new set of Inquest #10's "May the Force Be With You" contest.

2) A glossary of terms in the back of the book.

Quite helpful!

3) A card diagram detailing what's what on a card.

4) A diagram showing how to set up the playing field.

5) Proofreader/contest editor: Make sure everything in your rulebook is as correct as possible to avoid confusing potential long-term consumers of your product.

6) Brees: Makes almost everything more entertaining (or at least more amusing).

Geography Lesson

Want a great way to spend your summer vacation this year? Go build a deck for Middle-earth: The Wizards. Do you have any idea how long it takes to build a semblance of a powerful deck for that game, especially if you wanna play a semi-quick game and pick your sites beforehand? It's nigh-impossible! I defy you to give me some quick, patented Inquest "three step plan" to build a Middle-earth deck.

It's a great game and all, but I want to spend my free time playing CCCs, not figuring out what faction goes where and which item goes there.

Jeff Polina
Greenpoint, NJ

Granted, Middle-earth takes a long, long time to play if you don't know your Middle-earth geography. The only solution...learn it. After a few hours of playing with the map and paying attention to where all the regions are, you'll be zipping around in no time. After that, deck building's about as time consuming as Magic.

April Fool's Combos

The "April Fool's" Magic card-combos in issue #12 of your magazine were great. I almost choked on a granola bar when I flipped open and started reading what has become the first thing I turn to in your book, but it was worth it.

Thanks for not doing what too many people in this hobby do, take this too seriously. The "G" in CGC means "game," and a game is supposed to be fun.

Sean Chapman
Richmond Hill, NY

Thanks. Glad you liked 'em.

First Born

You know, I was sitting here playing Magic the other day when my friend was saying how weird it was that nobody thought of making a card game like this before, and now there are dozens of them and everybody's playing them. That got me thinking, 'cause I don't think Magic was the first. Yeah, I'm sure they're the first that called themselves collectible, but here and there I could swear

I remember playing crappy fantasy or superhero card games. I specifically remember playing a Marvel superhero game on cards in elementary school some years back.

Do you guys know of any other card games that pre-dated Magic?

James Cole
New Berlin, WI

Wanna...there's Flying Buffalo's Nuclear War, a game called Sengwar (covered in Inquest #10's "Sengwar") and...that's all we can think of, if anybody out there's got any more, write in and share the knowledge.

Magic Mindset

What's the most annoying Magic play ever played against you?

Daniel Krydon
West Haverstraw, NY

When the people in our gaming group refuse to play anything but Magic.

Hey, we survived another letter column. Before we go, special announcement section: as of next month, "Inquisition" will be in the hands of someone terribly familiar to Inquest readers. Who is it? He'll see you in 30.

BE A FREAK!

The first annual Inquest costume contest is underway and all you have to do is who is dress up like your favorite fantasy/sci-fi/whatever character, snap a photo and mail it in. Does it matter if you wanna be a Magic character, D&D character, Narnian guy, somebody out of a movie/television, we don't care.

There are some rules though:

1) The costume itself must be homemade, but you can buy store-bought items to enhance it (like, you can dress up like Drizzt Do'Urden and use store-bought skinrags).
2) Have someone photograph you in your costume in multiple poses/settings (Polanski will NOT be accepted!), attach your name, address, phone number, the name of the character and where he/she's from on the back of each photo (Don't write on the photo!), and send the whole thing off to:

IQ Costume Contest
151 Wells Ave.
Congers, NY 10920

What if you win? A complete set of Moons from Magic: The Gathering, but if you don't get us your photos by July 22, 1996, you don't win jack!

Send your letters to:
InquestMag@aol.com or:

INQUISITION

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Congers, NY 10920

Include your full name, mailing address and phone number in all letters. Some letters may be edited for space.

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IF IT'S NEWS,
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HOT PROPERTIES

X-Files CCG Preview

NXT Games and Donruss have scheduled a collectible card game based on the Fox TV network's "X-Files" series for release this July. The designers are working closely with show creator Chris Carter to capture the flavor of the series in the cards, which will feature shots from the first two seasons.

In the game, each player puts together a team of FBI agents and a conspiracy. Each player's agents investigate sites in order to unmask the opponent's conspirator and thus win the game.

Ron Kent, one of two designers of the X-Files CCG, was quick to describe the game as "something different. It's not my monsters vs. your monsters, it's my deductive reasoning vs. your deductive reasoning."

Duncan Macdonell, the other designer, characterized it as a "thinking gamer's" game and "a conversation-based game. You need to ask questions of your

opponent and take notes on the clues discovered. [Most other games] are 'How quick can I kill you?'"

The designers feel that their CCG will interest even those unfamiliar with the TV show. "It'll appeal to a person's sense of curiosity," Kent said.

To avoid complaints about the rarity of popular characters in other licensed CCGs, "X-Files" two main characters, FBI Agents Fox Mulder and Dana Scully, will have common cards. But those cards will represent the agents when they first meet. Uncommon and rare cards will increase the agents' skills. Planned chase cards will represent important events from the series, such as "Fox has a near-death experience" or "Scully is abducted."

The X-Files CCG will include approximately 300 cards and will be available in starter decks (tentatively set at 60 cards) and booster packs (either eight- or 12-cards each); prices are being determined. Future expansion plans include seasonal updates plus a card set for the tentatively planned 1997 "X-Files" movie.

NXT Games also designed the Red Zone and Top of the Order sports CCGs published by Donruss.

Kent, when asked if the cards will hold any surprises for gamers, responded in typically enigmatic "X-Files" fashion: "Just make sure you look real closely at the cards."

—Andy Collins

New White Wolf CCG

White Wolf says its new collectible card game, *Arcadia: The Wyld Hunt*, due July, will introduce players to a special fantasy environment: Arcadia, home of the changeling fairies.

Like the company's previous CCGs, *Vampire* (done with Wizards of the Coast) and *Rage*, *Arcadia* is drawn from one of White Wolf's "World of Darkness" roleplaying games. But "we decided to base *Arcadia* on *Changeling*. The *Dreaming* rather than our *Wraith* or *Mage* games because *Changeling* has a high-fantasy setting rather than a contemporary one. It doesn't take place in the mundane world," said White Wolf Director of Marketing Greg Fountain. He added that "Arcadia's character-based design is unique."

Cards are packaged in 15-card character and story booster packs, which should sell for around \$2.50 each. Each character booster pack comes with a character card and other cards which define character attributes and skills. Story booster packs detail game locations and challenges.

There are no starter decks; one of each type of pack should be enough for one player to start a game.

As characters journey through Arcadia and complete tasks while trying to hinder other players from finishing their own quests, they gain items and experience points that can be spent to improve their skills or buy new ones.

Game designer Mike Tinney said "the most challenging part of creating *Arcadia* was putting together something that could be played and enjoyed with only a single character pack and a single story pack."

Many *Rage* artists worked on *Arcadia*. Tony DiTerlizzi, best known for his artwork in the *Changeling* RPG and *Blood Wars* CCG, created *Arcadia*'s signature art as well as many card illustrations.

The *Wyld Hunt* will be the first of a three-part "story arc." The second part, *King Ironheart's Mines*, should be out in late fall of 1996, while *The Lion's Den*, the concluding story, will be released early in 1997. An *Arcadia* strategy guide should be in game stores in September 1996.

—Charlene Brusso



Wizards of the Coast Caravan Tours

The new and improved Wizards of the Coast Caravan Tours are under way, and WotC wants everyone to experience what it calls "an obvious win-win situation for everyone."

For the fan, a local Caravan stop is a chance to meet a favorite *Magic* Gathering artist and possibly get rare Alpha Moxes signed.

For the artist, it's a chance to meet colleagues and the public, take an expenses-paid vacation—and, for Dan Frazier, extol the educational benefits of *Magic*.

For the retailer, it's a chance to treat longtime customers to something special and draw in new visitors.

And for Wizards of the Coast, it's a chance to promote products, talk to retailers and customers and entertain fans.

Each five-day tour features two *Magic* artists and two company employees. Each stop lasts six hours.

The next caravan is scheduled for western Canada in late May. For more information call WotC at (206) 226-6500 and ask for Caravan Tours.

On one mid-February night the Caravan stops at Neutral Ground, a New York City game store. The place is packed.

"The artists are here to sign cards, talk about their artwork, meet people," Tour Coordinator Tara McDermott explains. "You get a chance to see a variety of their work, not just in *Magic* but in other games."

This tour's artists, Frazier and Doug Shuler, are from Colorado. A bonus tonight is the appearance of Long Island artist Jeff Menges. The "gunslingers," as the WotC employees are called, demonstrate *Netrunner* and other games and play speedy *Magic* duels against fans.

"The most important thing I get out of this is seeing how *Magic* was in places other than my hometown," Shuler says.

"This game is just crazier than I would have ever expected," he marvels. "The players in New York are a lot more serious.... [They] have

more varied deck types.... It seems that the decks are certainly much faster, much more serious. I don't stand a chance against them." He chuckles. "At home I'm a good player!"

The expenses-paid trip is one reason Shuler joined the caravan. But, he notes, "If it weren't for these fans I wouldn't be working. This is my way of saying thank you: Going out, signing autographs, meeting people."

"The artists don't get paid for this; we're doing it because we believe in the game and we think it's worth supporting."

That's especially true for Frazier, who says he passed up assignments to take the tour.

"I was a teacher for 20 years and I've never seen anything that even approached what *Magic* does for the brain," he said. "It's like heavy weightlifting."

In educational terms, Frazier noted, *Magic* is a career, an activity that encourages children to learn. Not only must they work to acquire cards, they must learn how to organize their collections, look after its physical condition and security; build decks; adjust strategies mid-game; and handle victory and defeat gracefully.

The Caravan Tours, Frazier says, let him reassure parents of *Magic*'s benefits.

Frazier also likes seeing other artists and sharing the ideas and experiences that are part of his "total ideal job."

As Frazier speaks, the din in the main room grows louder. The Caravan is handing out prizes and preparing to move out. Neutral Ground is bursting with festive gamers.

The artist smiles. "These kids out there, they're going to be the brightest and the best."

All in all, an obvious win-win situation for everybody.

—Matthew E. Milliken



New Magic Reprint Policy

Wizards of the Coast has created a Reserved Card List to protect the secondary market value of *Magic*: The *Gathering* cards.

Reserved cards will never be reprinted as tournament-legal cards. Cards with the same ability and casting cost as those on the reserved list will never be printed or reprinted.

The list includes all cards from the Alpha and Beta sets that aren't in Fourth Edition or Ice Age, all *Arabian Nights* and *Antiquities* rares and uncommons that haven't yet been reprinted, and all *Legends* and *Dark* rares that haven't yet been reprinted. Furthermore, no more than 25 percent of the rares from *Fallen Empires* or any subsequent set will ever be reprinted.

After last year's release of Fourth



Edition and *Chronicles*, the values of many older cards plummeted. If WotC was willing to reprint powerful cards like *Recall*, collectors wondered, couldn't it also reprint rarer, more valuable cards like the Moxes and *Black Lotus*?

Many collectors and speculators stopped dealing in out-of-print *Magic* cards for fear that they would lose value if and when Wizards of the Coast decided to reprint them.

WotC may reprint cards on the reserved list for new foreign-language editions and in unusual formats, such as collectors-only editions and atypical sizes, that can't be used in tournament decks.

—Jeff Hennes



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Thunder Castle Buys Mag Force

Thunder Castle Games, makers of the *Highlander* and *Towers in Time* collectible card games, has purchased *Mag Force 7*, creators of the *Star of the Guardians*, *Wing Commander* and the upcoming *Star Trek: The Original Series* collectible card games.

The announcement was made at the 1996 Game Manufacturers Association Trade Show in Atlantic City by Thunder Castle President Mike Sager and *Mag Force 7* President Margaret Weis.

"I think what made it work out so well is that [*Mag Force 7*] is mostly creative people and I came mostly from the business side," Sager said. "They were looking for someone who would stay true to what they wanted to establish as a company. They also wanted someone who could take things a step further in marketing the game."

"It basically frees Don Perini and I up from a lot of the managerial responsibilities so we concentrate on the creative end, which is what we like," said Weis, widely known as the best-selling co-author of the *Dragonlance* novels. "I just discovered I really didn't like being president of a game company."

The idea for the buyout was apparently broached over dinner at a gaming convention. Eventually discussions turned serious.

"We've worked valiantly to limit the number of products we've put out so that we can give them all support," Sager said. "Yet there's something to be said for adding new products to your list. It's definitely easier for us to market four products than for two companies to each market two products."

Thunder Castle Games will continue to release and support its own games, as will *Mag Force 7*, but as an imprint of Thunder Castle.

—Matt Forbeck

Hero Splits from ICE

Hero Games has severed its long relationship with Iron Crown Enterprises.

Hero Games was formed more than 15 years ago to publish *Champions*, a popular superhero roleplaying game with innovative mechanics. For the past 10 years, ICE (which recently released the *Middle-earth: The Wizards* collectible card game) produced and distributed *Champions*-based products under the Hero Games imprint. ICE ultimately produced over 75 game products for Hero Games.

"Both companies realized that they could each do a better job by focusing on their own products," Hero co-founder Steve Peterson said. "Fortunately, with the *Middle-earth* card game, our leaving ICE isn't going to really hurt them in any way."

Although their contract ran for another year, "even if we had kept the line, it probably would have been as a secondary effort," ICE CEO Bruce Needlinger said. "They asked us to let them out of the contract, and we, being the nice guys we are, gave it to them. We were a little saddened by it because we had some plans, but such is life. We're all still friends, and we wish them luck."

Hero is negotiating with another publisher to take over production of Hero Games paper products. It hopes to broker a deal shortly and have new paper products out by late '96.

Meanwhile, Hero is developing Hero Plus, a high-tech line. Hero Plus gaming products are being produced electronically in Adobe Acrobat format, which can be read and printed out by

IN OTHER NEWS...

- Get two free *Magic: The Gathering* boosters with the purchase of a *Magic* gift box until June 30. Look for details at participating *Magic* retailers.

- *Spawn*, the *Savage Dragon*, *Youngblood*, the *Nexus* and other popular Image Comics characters, locales and equipment are coming your way as part of a June all-image expansion for the *WildStorms* comic book superhero CCG.

- You've probably heard about *Alliances*, the *Magic* set chronicling the time after the end of *Ice Age*. But you may not know that *Ice Age* really is ending. As announced in '95, *WotC* has stepped printing cards. The ice supply should run out around June.

- *Magic's* second pro tournament kicks off at the Hotel Queen Mary in Long Beach, Calif., May 3-5. \$130,000 in prizes are at stake for the players, who

will make their decks after a card draft at the tourney. General admission is \$5.

- *Wizards of the Coast* opened its Official Tournament Center and Game Club in April. This area at the company's Renton, Wash., headquarters has video games, snacks, *Magic* artwork and other attractions.

- The stars are dying in *Fading Suns*, the RPG of the far future from Holistic Design. Two former designers of White Wolf's "World of Darkness" are collaborating on the game, due in August. A computer game is in the works.

- *Dungeons & Dragons* urges you to come back for *Sermons in May*. This sourcebook traces old elements of the *Feng Shui* RPG and introduces new ones. *Marked for Death*, also out in May, contains ready-to-run scenarios.

- Terry Proffitt's *Obscure Fantasy* universe will be the subject of *GURPS Discworld*, due in '97 from Steve Jackson Games. Proffitt himself will co-write the book.

- To order *GURPS* books in Braille or on cassette, write Nancy Feldman, *GURPS* Braille Project, 1440 W. Fourth Ave., Eugene, OR 97402.

- The 1995 Origins Awards nominees for best card game are *The Great Dalmeri* (*Wizards of the Coast*), *Monolith*, *New World Order: Assassins* (Steve Jackson Games), *The Last Crusade* (Chameleon Eclectic), *Middle-earth: The Wizards* (Iron Crown) and *Shadowfax* (Dandelion).

- Look for *Fantasy Adventures* cards or card offers with the following books: *A Guide to Collectible Card Games* by Tom Owens (Willbrook Press, available now); *The Shadow Smith* (a *Night & Magic* novel, Del Rey, available now); *The Magic Touch* by Judy Lyn Nye (Warner Books, available soon); *Earth, Air, Fire & Water* (a *Fantasy Adventures* novel, Bantam Books, available August).



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Macintosh and Windows computers. These products will be published on floppy disks, but Hero Games is currently investigating using the Internet (and a new "killer Web site") for quick-and-easy distribution.

Look for both out-of-print paper products and new made-for-Acrobat products under the Hero Plus banner. "Hero Plus will eventually be able to provide our fans with all of their favorite products. It will be a way to get new Hero products out to our audience swiftly," Peterson said.

—Matt Forbeck

Magic Tourney Lists Revamped

The Duelists' Convocation has changed its lists of cards banned from and restricted in official Magic: The Gathering Tournaments. Now Type I tournaments and Type II tournaments each have their own restricted and banned lists.

All from Cairo, Black Vise and Sword of the Ages were removed from the Type I restricted list, and Time Vault was removed from the Type I banned list. Recall, Maze of Ith and Feldon's Cane were removed from the Type II restricted list.

The most significant change is the removal of Time Vault from the banned list. Originally banned because of the potential for abusive combinations, errata has removed Time Vault's abusive powers.

The DC cited the decrease in use of creatures in tournament decks as well as the ability for every color to deal with creatures as the reasons for the changes in the status of Ali from Cairo and Sword of the Ages. Black Vise was unrestricted because it is not as effective in Type I as it is in Type II. Recall and Feldon's Cane were unrestricted in Type II because there are very few speller cards in the Type II environment, therefore making the card-recycling uses of Recall and the Cane less potent.

Maze of Ith was removed from the restricted list because, as a card in The Dark expansion set, it's automatically banned in Type II play.

Since many people have complained about the DC's erratic schedule of rulings, the DC announced that it will only change the restricted and banned lists on March 1, June 1, September 1 and December 1. Any changes made on those dates will take effect on the first day of the following month.

—Jeff Harries

Ali from Cairo and Feldon's Cane are off the restricted list.



IN OTHER NEWS...

continued from page 14

• "Babylon 5" fans should look to get their hands on Chameleon Eddies's *Babylon Project* RPG this fall.

• U.S. Games Systems introduced its Kingdom Edition of the Wyvern CCG at March's GAMA Trade Show. Each card of this unlimited edition has a Wyvern insignia and black border. Players can redeem 50 Kingdom booster wrappers for 38 cards from the Phoenix expansion.

• What's your favorite character in the basic Age set? If you let White Wolf



know before Wednesday, May 15, 1996, and enough people agree with you, that character will return more powerful than ever in *Legacy of the Tribes*, Age's fall expansion. E-mail your opinion to cdh@pool.com, call (404) 292-WOLF (292-9654) weekdays from 9 a.m. to noon and 2 p.m. to 5 p.m. EST, or mail *White Wolf Legacy Vote*, c/o White Wolf Game Studio, 780 Park North Blvd., Suite 100, Clarkston, GA 30021.

• Fleer/SkyBox is seeking approval for a National Hockey League game that would be released October.

• Space is limited in Columbia Games' *Wagon Wars* Waterloo board game tourney, to be held at Origins in Columbus, Ohio, this July. The champion gets a trip to Belgium. Call (800) 529-3976 for more convention info.

• You can redeem an ultrarare *Hydorian Gates* Ancient Gate card for a signed and numbered *Bans Vengeance* or *Julia Bell* print. Send the card via certified mail to *Ancient Gate Redemption*, c/o Cards, P.O. Box 5828, Arlington, TX 75050.

• Britain's *Dr. Who*, the subject of a Fox science fiction TV movie due



in May, is also set for an upcoming collectible card game distributed by MMG. Call *Wargames West* at (800) 505-GAME for more details.

• Seattle-based Tynes Cowan Corp. bought the rights to *Everway* for its Pagan Publishing arm. The RPG was dropped by WotC after a December reorganization. In related news, Arkus Games picked up *Ans Magica* from WotC.

• DC Comics' three-part adaptation of *Nine Princes in Amber* begins shipping in May. Award-winning science fiction writer Terry Bisson ("Beats Discover Fire") script

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X-COM: APOCALYPSE DUE SUMMER

The tentatively titled *X-COM: Apocalypse* is slated for the end of summer (MicroProse, \$59). The third game in the *X-COM* series will focus on just one city instead of the whole world. Enhancements include more sophisticated air combat, larger battles and better graphics. MicroProse is also considering real-time tactical maneuvers.

Blizzard Entertainment, makers of the line Warcraft series, have a new fantasy roleplaying computer game, *Diablo* (May, \$60). Although at first glance it looks frighteningly similar to Origin's unpopular *Ultima VII*, several twists make this game a better prospect. First off, the dungeons have a random level generator, yielding far more play value than usual. Even better, Blizzard hopes to invade the multiplayer RPG market, formerly reserved for online providers, by allowing up to four gamers to cooperate in this game via the Internet.

Up to six players can take part in *Conquest of the New World* from Interplay (May, \$45). This strategy game allows many possible paths for you to lead your colonial power to victory, including trade and war. Check out the demo at <http://www.interplay.com>.

In *Z*, by The Bitmap Brothers (\$60, May), two teams compete in real time to blow things up. Although the "expand and build up your forces faster than your opponent" game is becoming routine, this game should fit nicely on your hard drive. You won't waste much time learning the simple interface and the hilarious between-scenarios sequences are certainly worth showing to your friends.

Earthworm Jim, the worm who wears a super-powered space suit and often tells his foes to eat dirt, is now available in Playmates Interactive Entertainment's action game *Earthworm Jim* (\$49). This arcade game has our intrepid hero using his head in new and profound ways—such as spinning his head like a helicopter or using it like a whip—to overcome the usual obstacles in a two-dimensional game. Type "TTSAWONDERFUL" to get an extra life.

Westwood Studios plans to capitalize on its *Command and Conquer* game with (surprise!) a sequel. *Red Alert* (August, \$55) will have more units, including naval forces, saboteurs, thieves (who hot-wire vehicles) and guard dogs. Other breaks involve larger maps, radar panning and, most importantly, six-player net gaming.

QQP, makers of such engagingly simple games as *The Perfect General* and *Conquered Kingdoms*, has been purchased and disbanded by American Laser Games. While ALG intends to publish QQP products such as *The Last Admiral II*, release dates are unclear. Other games, including the much-advertised *Awful Green Things From Outer Space*, will soon be announced as zombieware (i.e., will never be published).

—Rick Mascarella



Left: *Conquest of the New World*. Above: *Earthworm Jim* has his own game from Playmates Interactive.

PLUGGED IN

Electronic Tolkien

A great play-by-electronic-mail (PBEM) site is Rolemaster PBEM, concerning J.R.R. Tolkien's Middle-earth, at <http://home.prd.net/~dorian/gtalk.htm>. The site features an ongoing story with summaries for beginners. If you're not on the Web, you can e-mail Rolemaster at dorian@postoffice.prd.net.

There's a new Web site dedicated to Tolkien's runes and other fantasy languages. The Tolkien Fonts page located at <http://babel.waregon.edu/yamada/Fonts/tolkien.html> has fonts you can use with your computer.

Internet Redemption

Like most well-conceived official Web pages, the *Redemption* home page (<http://www.redemption.com/doorway.htm>) features tons of useful information. The "Glossary of Terms" is by far the coolest part of the page. It features quick-loading graphics and definitions that help you understand the nuances of the game. The special announcements section offers peaks at *The Prophet* expansion set.

Web Netrunners

Get to know Warcraft's new cyberpunk CCG by joining the *Netrunner* e-mailing list. Send e-mail to listen@waracle.wizards.com. The only thing your message should say is "SUBSCRIBE NETRUNNER-L Your Real Name", where "Your Real Name" is your actual name, not your screen name.

A CCG Warehouse

One of the best-organized Web resources for gamers has to be Sprig's Collectible Card Games Warehouse at <http://www.its.com/EG/other-games/plain.html>. This page usefully offers a tremendous number of links to CCGs, dice games, magazines and companies. Make this your starting point on the Web.

—Buddy Seclera (WizardTGTC@aol.com)

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THE GATHERING

ON THE SHELVES

THE GUIDE TO UPCOMING GAME RELEASES

By Matt Forbeck



NAME:	Fast Break
PUBLISHER:	WildStorm
SET SIZE:	388 cards
RELEASE:	May 1996
PACKAGING:	60-card starter decks; 12-card booster packs
SUGGESTED RETAIL:	\$7.95 per starter deck; \$2.25 per booster pack

Here's the Deal: Fast Break is the first CCG to focus on the most popular sport in America: basketball! You and your opponent each coach one of eight fictional NBA teams. Starter decks each contain one of four complete teams of 12 player cards plus 48 random action cards. Boosters contain 12 cards of any type, and one in nine packs features an all-star player chase card. Designed by yours truly, with hilarious artwork by Hilary Berto and others, this game is fun for both hoops fans and gamers alike.



NAME:	Lunch Money
PUBLISHER:	Atlas Games
SET SIZE:	110 total cards
RELEASE:	May 1996
PACKAGING:	Box set
SUGGESTED RETAIL:	\$16.95 per set

Here's the Deal: Atlas' second uncollectible card game (Once Upon a Time was the first) involves you and four to five foes kids in a schoolyard battling for supremacy and, of course, lunch money. Atlas' Jeff Trubell calls it "a dark, little, unwholesome thing" and a real blast besides. Games are quick and dirty—just like the real thing!—and last only 10 to 15 minutes each. Suggested for mature gamers who like their humor black.



NAME:	New York
PUBLISHER:	Wotjak Games
SET SIZE:	120 cards
RELEASE:	May 1996
PACKAGING:	Fixed 120-card sets
SUGGESTED RETAIL:	\$15 per set

Here's the Deal: Now some of the most expensive real estate on the planet can be yours for just 15 bucks! The third expansion set for StockCity, the collectible card game based on the collective Maxis computer game called StockCity (what else?), introduces 120 new cards. You get the complete set of Big Apple cards in each double deck. Check out the Statue of Liberty, the New York Stock Exchange and other New York hot spots.



NAME:	Warriors of the Apocalypse
PUBLISHER:	White Wolf
SET SIZE:	128 pages
RELEASE:	May 1996
PACKAGING:	Schbound book
SUGGESTED RETAIL:	\$15

Here's the Deal: This book takes many of the prominent characters from the Age CCG and tells you everything you'd want to know about them. This includes each character's entire history as well as full statistics for the Werewolf: The Apocalypse roleplaying game. All of the expansion sets up to the latest, *Wor of the Amazon*, are represented in the book. Both Age and Werewolf players should find this an interesting read.



NAME:	Alliances
PUBLISHER:	Wizards of the Coast
SET SIZE:	140 cards
RELEASE:	June 1996
PACKAGING:	12-card booster packs
SUGGESTED RETAIL:	\$2.45 per booster pack

Here's the Deal: This ninth *Magic: The Gathering* expansion, a limited-run, black-bordered set, is the first sequel to *Ice Age*, the stand-alone mega-expansion set which coincidentally should be out of print in June. This set continues the storyline from *Ice Age*. The world is thawing and old enemies must form new alliances to face new threats in a rapidly changing world. The set features art from the regular *Magic* crew plus famous comic book artist Bill Sienkiewicz.



NAME:	The Dragons
PUBLISHER:	Iron Crown Enterprises
SET SIZE:	180 cards
RELEASE:	June 1996
PACKAGING:	15-card booster packs
SUGGESTED RETAIL:	\$2.95 per booster pack

Here's the Deal: The first expansion for *Middle-earth: The Wizards* introduces the rest of the dragons of Middle-earth into the mix. The set also has a slew of new cards featuring mostly new art from illustrators like Angus McBride. Each booster contains one rare, four uncommon and 10 common cards, giving you only half the rares in the original boosters. Each booster also has a six-page rules addendum that adds some new mechanics to the game play. There'll be cards that allow dragons to attack outside their lairs, lets more rare cards to augment the sages' spell-casting, and expanded movement rules for sea voyaging.

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Illusory Terrain

By Rick Meeks

Ice Age introduced the new concept of "cumulative upkeep," and Magic players everywhere summarily rejected the idea. Why play a card which, sooner or later, will go to the graveyard regardless of what your opponent does? With such losers as Muscivora, Halls of Mist, and Brand of Ill Omen, one could easily come to the conclusion that "cumulative upkeep" means "this card for display purposes only," especially if the cumulative upkeep is more than one mana.

One card, however, easily defies this conclusion: Illusory Terrain. For two blue mana, you get to turn all basic lands of one type into basic lands of a different type of your choice, all for a cumulative upkeep of two colorless mana.

At first glance, this looks like an expensive version of Magical Hack—after all, for one blue mana, the Hack can change any land word into another. Not so. Sure, Magical Hack plus Flashfires may destroy all basic lands of one type, but Illusory Terrain and Flashfires can do the same. And what happens if your luckless opponent is already playing plains and mountains? Well, convert his mountains into plains and then cast Flashfires—you've nuked all of your opponent's basic lands!

"But I can't risk losing any of my own lands," you whine. Avoiding basic lands is still easy to do—fallen Empires and Ice Age both provide plenty of options here. If you are really concerned about not killing your own lands, though, you can combine Illusory Terrain with Volcanic Eruption and kill the other guy's "mountains" while leaving your lands intact—a trick that Magical Hack can't do.

Aside from its awesome land destruction capability, Illusory

Terrain also works well with other cards. Combo it with Karma or Monsoon (if you don't play with many islands), and you'll be happy to pay the upkeep for the two or three turns it takes to kill your opponent.

Again, this is a better deal than Magical Hack, since if you Hack your Karma, your opponent might still be able to cast some spell to kill the enchantment—and you'll have a card invested in the Karma. But, when you Illusory Terrain his lands into swamps, you've not only made Karma devastating, you've also hurt his ability to cast spells.

If your opponent doesn't play swamps, he might snicker when he sees your Aggro Mob coming for him. You'll smear the smile off his face when you turn his half dozen forests into swamps, irritating your Mob quite a bit.

But what if you play black? Well, then, cast Illusory Terrain (cheaper to cast than Infernal Darkness) and turn your opponent's lands into swamps—black has plenty of swampwalkers, and with Zurin Orb so popular, this is a better deal than Evil Presence. If you're playing with more than black, use Terrain on yourself to create a Nightmare of unexpected power or to take out the other guy's Nightmare instead.

Is your opponent using regenerators or "pumpable" knights like the Order of Leitbur? He'll be hard pressed to use them once you change the color of his mana. Your opponent puts out a Force of Nature or Minion of Tevesh Szat? Make him feel pain by cutting off his ability to pay upkeep.

If you're playing lots of blue, you probably use Control Magic, so Illusory Terrain can, in a pinch, turn your own lands into whatever you need to pay upkeep/pumps/regeneration on your newly controlled creature. Most Merfolk decks use the Hack to change the islandwalk-granting ability of the Lord of Atlantis. Illusory Terrain can turn your opponent's stuff into islands, shutting down his spelcasting in addition to allowing Merfolk to attack unimpeded.

Finally, don't be confused by all these fancy combos. The ability to shut down even half of your adversary's spelcasting ability is important enough to win you a game in many a circumstance.



■ For two blue, Illusory Terrain really screws up your opponent's mana situation.

And that's why it's so powerful. Illusory Terrain is a card that can turn the tide of a game in many a circumstance.



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Sanctioned Tournament

Stumpers

By Beth Mouraud

Frequently asked questions on *Magic: The Gathering*

Q: If I used my *Icy Manipulator* to untap my opponent's *Time Vault*, would he have to skip a turn?

—Sharon Struble, Hutchinson, KS

A: No. You just gave him a free turn.

Q: Urza's Tower says, "If you control Urza's Tower, Urza's Power Plant and Urza's Mine, add three colorless mana instead of one." On Urza's Power Plant and Mine it says add two colorless instead of one. Which is it?

—Matt Cannon, Fort Oglethorpe, GA

A: Both. Towers produce three when all three cards are in play; the others produce two each.



Q: Exactly how much more mana does a set of Urza's lands produce?

Q: If my opponent casts *Torture* on my *Shivan Dragon* and puts a -1/-1 counter on him after I inflicted him, does he become 5/4 or 4/4 at the end of my turn?

—Saam Lencio, DeWitt, MI

A: 4/4.

Q: If you put *Yamam* on a *Thicket Basilisk*, would regenerating creatures have to regenerate twice, once for the *Yamam* and once for the *Basilisk*'s natural ability?

—Brandon Shepherd, Ann Arbor, MI

A: No. When a creature is already on the way to the graveyard, additional "destroy" effects don't bother it. If the *Basilisk* did enough damage to kill a regenerating creature, the victim would have to regenerate both during damage prevention and again at the end of combat when the destruction effects occur, though.

Q: For *Mona Drain*, I receive the mana used to cast the target spell. Is it colorless or all the colors that my opponent used?

—Wayne Choi, Pitt Meadows, British Columbia



Q: Yeah, you know this card's fantastic, but do you know what color the mana you get from counter-acting something is?

A: Colorless.

Q: If you *Shrink* a *Scrib Sprites* or a *Shanodin Dryads*, do you gain four life when they attack you?

—Michael Hsu, Brockville, ON

A: No. Creatures with negative power effectively have zero power for all purposes except raising their power back up again. (Nice *Black Vise/Knock Stuffed* on the envelope!)

Q: If I *Clone* a *Nightmare*, does the *Clone* have power and toughness equal to the *Nightmare* I cloned or does it have power and toughness equal to however many *Swamps* I own?

—Robert Huzzi, Davis, FL

A: The number of *Swamps* you have in play. (You might own hundreds of *Swamps*!)

Q: I have a *Kird Ape*, *Mountain* and *Pondhellven* in play at the beginning of my turn. I tap *Pondhellven* to give my *Kird Ape* +1/+2 until the end of my turn. I then play a *Forest*. Does this make my *Kird Ape* 3/5?

—Aaron Wolfe, Science Hill, KY

A: Yes. (But you won't be able to use *Pondhellven* on the ape any more while the *Forest* is there.)



Q: The old *Kird Ape/Pondhellven* trick—does it work?

Stumper of the Month

Q: I have *Living Lands* in play, and two of them are *Consecrated*—essentially undeathable 1/1 creatures. My opponent plays *Rebuke* on those two lands. Yes, one of them gets buried (I believe) but what happens to the other? It becomes a 0/0 creature, which by definition must go to the graveyard, but *Consecrate Land* prevents this!

—Scott L. Gray, Columbia, MO

A: Actually, they both live. "Bury" is defined as "destroy without allowing regeneration," so *Consecrate* protects from burial. The other one is the strange case. The zero-toughness land either keeps trying to die, and the *Consecrate* keeps saying, "Nope." It's almost like a *Gorgo* of the Holy Hobbies with *Weakness* cast on it and an opponent who refuses to pay *Gorgo*'s anti-regeneration cost. In any situation like this, the creature stays in play. The *Gorgo* became tapped from regeneration, but the *Consecrated* either just shrugs the whole thing off.

This month's winner walks off with three different foreign edition *Magic* packs and a pack of *Legends*!

middle-earth THE WIZARD Stumpers

Q: When a Clone first tries to come into play, can I use Deflection to make the Clone copy something else?

—Jason Glaser, Cobden, IL

A: You can Deflect a Clone just like any other single-target spell when it's being cast. If you wait until it's actually coming into play, you're too late.

Q: Can I cast Dark Rituals, Songs of the Damned, Oaths and other spells and reflect them with a Reflecting Mirror to other people to give mana burn? Furthermore, can I reflect summoner spells?

—Jesse Stetson, Champion, MI

A: No and no. Reflecting Mirror may only target spells that target you. If a spell doesn't say "target player," it can't be the target of Reflecting Mirror.

Q: What if the word "Swap" on Drought were magically hacked to read any other kind your opponent isn't playing?

—Erik Rodriguez, Benchrest, NY

A: Then your opponent can't use any spells or effects that cost black mana. How sad.

Q: Can a player split up a Tetravus into four 1/1 creatures, sacrifice the three taken creatures to a Fallen Angel, Unsummon Tetravus and then play Tetra again next round for more sacrifices?

—Ark Sundqvist, Ishpeming, MI

A: Sure.

Q: I just sacrificed my Treasuragiant to make my opponent's Frazen Shade an artifact creature. When she tries to pump it up, can I counter that with Rust or Brown Duplet?

—Rod Jones, Barstow, CA

A: Yes. But if she has extra mana, she



Hey, man! —the Jade statue can be both a 4/4 and a 3/6 creature. Check out the stumper below.

can just pump it again.

Q: If a Jade Statue is Animated Artifacted, can you still spend the mana to make it 3/6?

—Sky and Matt Ray, Kalamazoo Falls, Ontario

A: Yes.

Q: If I attack my opponent with both my Zombie Master and Lim-Dûl's Cohort and the blocks and kills both of them can I still regenerate Lim-Dûl's Cohort?

—Sean Londe, DeWitt, MI

A: Yes, as long as they're both going to the graveyard at the same time. If the creature blocking the Zombie Master had first strike, then the Master would die first and you couldn't regenerate the Cohort.



Can you unload cards through Lord's Edge faster than Storm Seeker?

Q: If someone attacks with a Juggernaut and Berserks it and Farks it, can I still Swords to Plowshares it even if I've already declared I'll take the damage and take no damage instead?

—D. Lora, Rowland Heights, CA

A: Yes. By saying "I'll take the damage," you jumped ahead a couple of steps—you skipped test effects and damage prevention. Your opponent made you back up to the test effects step to cast Berserk. Strategy tip: Cost Swords to Plowshares as a response to Berserk. They'll resolve last to first, so your opponent will only gain a little life and both Berserks will fizzle.

Q: Lord's Edge says I can discard a card at any time. Is this an interrupt? If someone plays Storm Seeker on me can I discard my entire hand and take no damage?

—Sean Voshraiz, Maumee, OH

A: It's a regular test effect, not an interrupt. Yes, you can do it in response to Storm Seeker and take no damage.

Q: My opponent just cast Hymn of Rebirth on the Wings in my discard pile. I fark the Hymn on the Wings. Will we both get a Wings?

—John Harvey Crane, Leesburg, AL

A: The two Hymns resolve in test-to-first order. You get the Wings and your opponent's Hymn fizzles because its target is gone.

Have a gaming question that's driving you up the wall? Just drag us a line and we'll calm your nerves. E-mail us at InQuestMag@aol.com or write to:

STUMPERS % InQuest

151 Walls Ave., Congers, NY 10920
Include your full name, mailing address and phone number.

Q: Does an automatic attack at a site have to be defeated to gain entry?

A: Nope, in order for the company to play cards during the site phase, the attack must only be fazed.

Q: Can you play a hazard, say a Warp, then use the Mouth of Sauron special ability to bring back any hazard card, and play the same Warp again?

A: Absolutely. The sequence, however, does count as three against the hazard limit.

Q: Can an item that cancels attacks in combat also cancel automatic attacks at sites?

A: The Magic Ring of Nature, Torque of Hues or any other card that cancels unqualified attacks may cancel automatic attacks as well as hazard creature attacks or any other attacks. An effect (like Dark Quorrels) that cancels an *entire* attack in general will also cancel an *entire* automatic attack.

Q: What are the best starting minor items to equip your company with?

A: The best two starting minor items for a particular deck depends heavily on the nature of the deck. If playing with Aragon or Athelas is good. If playing a stealthy scout deck, Star-glass with an built warrior holding a Dagger of Westernesse is good. Elf-stone can give the right amount of influence freedom with an off-heavy deck. And with a bunch of battle-frenzy warriors, two Patrons of Princess is a clear choice. Overall, the two best starting minor items in general are Elfven Clock and Star-glass.

Q: Can you play Escape on an already wounded character?

A: No. If all your characters are wounded, you cannot play Escape because you have no target for it. Targeted character must be unrounded.

Q: Do unique creatures go to your marshalling point pile when they are defeated or back into your opponent's discard pile?

A: If any hazard creature is defeated (unique or not), it goes out of play, generally into an opponent's marshalling point pile.

Q: What happens if a company stops at a site but does not enter? Is the site still discarded when the company leaves?

A: If a company leaves a site without having entered it, the site card is put into the player's location deck unless it was otherwise topped (like with Long Winter or Foul Fumes).

Q: Can The Pale Sward modify any attack or just Nazgûl attacks?

A: The Pale Sward can only modify a Nazgûl attack. It works best when played on a Nazgûl attack after strikes from the attack have been assigned. At this point the defender cannot cancel the attack, though strikes against individual characters can still be canceled. The best thing about The Pale Sward is the corruption, and the best thing about characters leaving play due to failed corruption checks is that they take all their bears with them.

A special thanks to Michael Reynolds, series editor for Middle-earth: The Wizard, for answering our questions this month. For additional answers to your Middle-earth questions, send your comments via email to inquestmag@aol.com or via standard mail to: Ian Crowe Enterprises, P.O. Box 1685, Charlottesville, VA 22902.

MASTERS OF MAGIC

Four real-life wizards share secrets about winning tournaments, building decks and designing Magic.

You're a die-hard *Magic: The Gathering* player and you've fallen on tough times.

You've just been torched by your opponent for the fifth time in a row. You can't seem to get any of your combos to work, and no matter how many times you read *The Pocket Player's Guide*, nothing seems to help. Your friends cackle when they ask you for a game because they know you're on easy mork.

Wouldn't it be great if you could pick up some tips from the real wizards of Magic?

Alexander Blumke, the reigning world Magic champ, could probably show you a thing or two. So could Mark Justice, the U.S. champ. With a quick trip to the Wizards of the Coast's main offices, you could talk to Mark Rosewater, a designer on the Magic team. Or better yet, grab a few minutes with Richard Gorfield, the Magic man himself.

Sure, that'd help!

But assuming you don't have the time, contacts or disposable income to arrange these visits in Geneva, Salt Lake City and Seattle, we've got the next-best thing. Blumke, Justice, Rosewater and Gorfield all agreed to tell us about how they play the game they all love—maybe almost as much as you do.



WORLD CHAMPION ALEXANDER BLUMKE



BLUMKE, THE 1995 MAGIC WORLD champion, was born in Hamburg, Germany, moved to Geneva, Switzerland, at the age of 4, and became a Swiss citizen at 15. Now 27 years old, he's working toward a degree in English literature. Apart from traditional games, he plays a lot of tennis (even organizing tournaments at the local club) and enjoys skiing.

How were you introduced to *Magic: The Gathering*?

A friend of mine named Guillaume introduced me to it while he was searching for playing partners in the late spring of 1994. How did you become the *Magic* world champion?

I won fourth place in the Swiss championship. (I lost my first match there.) In the world championship, I needed a 3-0 win in my last qualifying match to make it to the playoffs. I succeeded because my opponent's deck was the perfect match for mine. He had lots of big creatures, so my Hymn to Tourach/Dance of the Dead combo worked perfectly.

What's being the champion like?

As world champion, I got invited to certain events from time to time. Also, I have to answer to interview

requests, mostly from Switzerland, Germany, the U.S.A. I sometimes get phone calls from people I've never met—kids, most often—asking me to see them or to give them advice.

What about *Magic* appeals to you?

The seemingly infinite possibilities of playing and putting cards together. This has a way of triggering the imagination, which I like. Playing with over a thousand little works of art appeals to me aesthetically too.

What's your philosophy for playing the game?

Apart from trying to win, I also like being lucky. Although I'm not superstitious in any way, I can't help thinking of a roleplaying universe in which luck is a characteristic just like intelligence or strength. Not that I would be proud of it, or—even worse—believe in it; I just like it.

How do you approach tournament-level deck building?

First, I try to spoil other people's play. That sounds unfair, but that's how one wins tournament games. I use hand- or land- or spell-destruction techniques, or I try to prevent them from playing anything. Sometimes I just take what they play.

BLUMKE'S KILLER DECK

As employees of Wizards of the Coast, Richard Garfield and Mark Rosewater are not allowed to participate in official tournaments. They make decks only for playtesting and for fun, hardly in the killer vein. However, 1995 *Magic* World Champion Alexander Blumke and 1995 *Magic* U.S. Champion Mark Justice were each happy to share a killer deck with us. (Turn the page for Justice's deck.)

Be warned: These decks can slay your wallet as well as your opponent!

Alexander Blumke

This is the deck I played at Spiel '95 in Essen, Germany. Wizards of the Coast had invited me there to play at their gunslinger table.... I wanted a deck that could win as many games as possible as quickly as possible so that I could play against as many people as possible without looking too bad....

Thirteen lands plus the Library of Alexandria may seem like too few lands. Not for this deck, though. Eight of the spells require no mana, 20 demand one mana, 12 need two mana, four require three mana and the other two ask for four or variable amounts of mana. With the land, *Maxes* and *Barbed Sextants*, your supply will be fine.

There is one rule to follow with this deck: As long as an opponent is taking damage from a *Vise* and has blue mana available, don't cast anything—not even a *Max*. Apart from that, this is a very easy deck to play. Not much thinking is required (although this depends on the opponent's deck), which makes for quick play—especially for me.

QUICK GUNSLINGER DEMO DECK

Spells

RED

- 1 Blood Moon
- 4 Chain Lightning
- 4 Lightning Bolts
- 1 Shatter
- 1 Wheel of Fortune

BLUE

- 1 Ancestral Recall
- 1 Copy Artifact
- 1 Timetwister
- 1 Time Walk

BLACK

- 1 The Abyss
- 1 Demonic Tutor
- 1 Mind Twist

GOLD

- 1 Stormbind

GREEN

- 1 Regrowth

WHITE

- 1 Balance

Artifacts

- 4 Barbed Sextants
- 1 Black Lotus
- 4 Black Vises
- 2 Howling Mines
- 1 Ivory Tower
- 1 Meekstone
- 1 Max Emerald
- 1 Max Jet

- 1 Max Pearl

- 1 Max Ruby

- 1 Max Sapphire

- 3 Relic Barriers

- 1 Sol Ring

- 1 Urza's Bauble

- 1 Winter Orb

- 1 Zuran Orb

Land

- 4 Badlands

- 1 Library of Alexandria

- 2 Plateaus

- 3 Taigas

- 4 Volcanic Islands

- 4 Tundras

Second, I try to have some means of getting and playing more cards than my opponent.

Third, I also like to have some "mass spoiling" cards between the deck and the sideboard that work against any deck that is not versatile enough. These include *Wrath of God*, *Gloom*, *Energy Flux*, *Karma*, *Blood Moon* or *Primal Order*, and *Land Tax* (which spoils both hand and land destruction).

U.S. CHAMPION MARK JUSTICE



JUSTICE, THE 1995 MAGIC U.S. champion, lives in Salt Lake City. He owns and runs two sports card and comic book shops called Sports Cards America. He completed two years of college before quitting to start his own business nearly three years ago. Now 25, most of his time is occupied with running his stores, but he still finds time to play Magic.

How were you introduced to Magic: The Gathering?

I learned of it through the store. I'm always looking for things to sell, and Magic came along. We started selling it and people started playing it and that's how I picked it up.

How did you become the Magic U.S. champion?

For the nationals, they took the top 25 ranked players in the country. I had finished second at the southwest regionals, so that's how I qualified for the nationals.

I had a really good tournament at the nationals. They had two [separate] sanctioned Type I tournaments at the nationals, and I won both of those. Then I went on to win the national title as well that weekend.

What's been the champion like?

It hasn't changed my life. I don't take it that seriously, but it's nice to be known as a good player.

What about Magic appeals to you?

The game's strategic format. Whereas in a board game, the players each start on an equal playing field, I go into a game of Magic with my own ideas on my deck. I have my own thoughts, my own work, my own process to start out with. I like that mental challenge.

I really enjoy designing decks. I enjoy designing and play-testing decks even more than playing in tournaments. I get stressed during tournaments, so I don't

get to enjoy the game as much. What's your philosophy for playing the game?

I'm a very defensive player. It's kind of a contradiction because I played an all-red deck at worlds. A defensive red deck seems to be a contradiction in terms, but as those who saw it can tell you, it was just that. No matter what colors I might be using, my deck is usually very defensive.

How do you approach tournament-level deck building?

The decks I build, a lot of people can beat them. If somebody walked off the street and said, "hey, let's play a game," I won't necessarily win.

I build a deck to have the best chance of beating an open field. You don't know what your first opponent will have—or your second or your third.

I try to build the most well-rounded decks that I can. I really feel that every

JUSTICE'S KILLER DECK

Mark Justice

This is the Type I deck that I won the two tournaments with at the 1995 nationals. I'm cautious when playing this deck, which is in line with my defensive philosophy. I like to wait for the right moment to make my move and be as canny as I can be.

The official name of the deck that I've always used is the Bolt Me Nat. The reason for that is because every

creature is unboltable in the deck. That is, every one has a toughness of at least four, meaning that they can't be killed by a single Lightning Bolt.

BOLT ME NOT DECK

Creatures

BLUE

4 Serenib Efreet

GREEN

3 Erhnam Djinn

WHITE

4 Serra Angels

Spells

BLUE

1 Ancestral Recall

1 Braingeyser

2 Counterspells

4 Mana Drains

1 Recall

1 Time Walk

WHITE

1 Balance

3 Disenchants

4 Swords to Plowshares

1 Wrath of God

Artifacts

1 Black Lotus

1 Mox Emerald

1 Mox Jet

1 Mox Pearl

1 Mox Sapphire

2 Nevinyrral's Disks

1 Sol Ring

1 Zurin Orb

Land

2 Adarkar Wastes

1 Island

1 Library of Alexandria

1 Maze of Ith

2 Plains

3 Savannahs

3 Strip Mines

4 Tropical Islands

4 Tundras

Sideboard

2 Cards of Protection: Red

2 Control Magics

4 Deflections

1 Disenchant

3 Dust to Dusts

3 Wraths of God

card, no matter at what point in the game it's drawn, needs to be useful. For instance, pulling a Rack in an opening hand doesn't do much good. I don't like cards like that because they don't do anything by themselves. They can't help you win by themselves. They're auxiliary cards. They can be useful, but I usually try to stay away from them.

MAGIC DEVELOPER MARR ROSEWATER



ORIGINALLY FROM PEPPER PIKE, OHIO, a small Cleveland suburb, Rosewater studied broadcasting and film at Boston University. Upon graduation, he moved to Los Angeles to work in television comedy. His six years in Hollywood included a stint on the "Roseanne" writing staff. How were you introduced to *Magic: The Gathering*?

I was working part-time in a game store when *Magic* first came out—I had decided that I needed to occasionally get out of my apartment, as freelancing was getting a bit lonely—and I had a few customers come in and ask about this game that they had heard rumors about. I tracked down the rumors and learned about the existence of *Magic*.

Finally, at a convention, I was able to actually find cards that I could buy. I bought a few packs—later I would kick myself that I didn't buy every Alpha I could have gotten my hands on—and quickly got hooked. Los Angeles has a very large *Magic* community and I was able to play often and against very good competition. How did you become involved with *Wizards of the Coast*?

When *Magic* first came out, I really enjoyed the game and was always thinking of ways to expand it. When *The Duelist* #1 came out, I decided that it was missing something. There wasn't anything in it which really tested the player's knowledge of the game.

So at a convention in Los Angeles, I approached Steve Bishop, the former head of the Duelists' Convocation, and presented my idea for a puzzle column. Steve suggested that I write a proposal, which he then passed along to the editor of *The Duelist*. She liked the idea, and soon my column was being printed.

I started writing for the magazine, and

that quickly took up a good chunk of my time. I began going to conventions, and pretty soon I became acquainted with a good portion of *Wizards of the Coast*'s staff—and mind you, that is quite a feat!

Once I had made the connections, I started getting asked to do other freelance projects. Finally, there was a point where I was doing projects for seven different sections of the company, and it became apparent that it was in everyone's best interest just to hire me. What's your title and what are your responsibilities?

Officially, I am a game developer in research and development. My primary responsibility is to help develop new expansions to insure that they are both balanced and interesting. I also am a liaison for R&D to both the *Magic: The Gathering* Professional Tour and *The Duelist*. What about *Magic* appeals to you?

The draw of *Magic* to me is the fact that it creates so many interesting choices for the players. The reason that the puzzles work so well is based on this very concept. At any point in any game, there are always a great number of juicy decisions to make. And as a die-hard game player, nothing is more exciting than having to be constantly stimulated mentally.

What's your philosophy for playing the game?

I play *Magic* for fun. That means that I have to enjoy playing a deck in order for me to want to use it. This obviously excludes me from certain very narrow decks, but overall allows me to explore areas that others may not think to. The key to deck innovation, I feel, rests in playing decks that other people are not. How do you approach tournament-level deck building?

If you are playing to win, the obvious goal of tournament play, you have to make sure to accomplish several things. First, you need to decide how your deck is going to win and dedicate all your resources to that end. This does not mean that the deck has to be narrow, but rather that everything in the deck works together toward a certain focused goal.

Second, you need to know your deck better than anyone else. You have to play it constantly until you know every nuance of it like the back of your hand.

A good deck is like any good tool. The person using it has to know what it is capable of and what it is not. If two players of equal skill face off, the one who has a better understanding of his deck will win almost every time, save the few instances of just bad luck.

MAGIC CREATOR RICHARD GARFIELD



YOU'RE PLAYING WITH RICHARD Garfield's toys, but he's not complaining. In fact, he's glad. Garfield, who invented *Magic: The Gathering*, joined *WotC* after his brainchild became a hit. These days, Garfield spends a lot of his time coming up with new game designs and handling interviews. The popularity of *Magic* has changed his life forever.

What about *Magic* appeals to you?

Many things about *M:TCG* appeal to me. The primary attraction, however, is probably the constantly shifting strategic ground, the seemingly endless opportunity for a player to innovate. What's your philosophy for playing the game?

My play philosophy will change depending on the context of the game and my mood. Usually I try to do things that people don't expect. I try to win using less-trod paths.

I usually leave the strategic honing, the perfection of an approach to the game, to others. Being a top-notch *Magic* player takes a lot of discipline and patience, more than I am usually able to give.

How do you approach tournament-level deck building?

I don't construct tournament decks very often. I much more often participate in drafts or sealed decks. When I do construct decks, I value flexibility, because my advantage in the game is thinking on my feet and using new situations to my advantage. I will try to use cards my opponents aren't as familiar with to maximize their opportunities to make mistakes.

Mark Goodrich's new *Exile* is now in "Gather at the Old Shingles."

HIT LIST

A Predator is the central figure, shown from the waist up, wearing its signature mask and chest plate. It has its right arm raised, showing a clawed hand. The background is a bright, fiery orange and yellow, suggesting a battle scene. To the right, there's a dark, mechanical-looking creature, possibly a Terminator. In the bottom left, there's a dark, scaly creature, possibly a dragon or a dinosaur.

The top 10 CCGs *InQuest* would like to see

by Pat McCallum & Mike Searle

OKAY, SO WE'VE GOT A LOT OF FREE TIME.

But tell us you don't do the same. You're sittin' there, waitin' for everybody else in your gaming group to show up when you start thinking about how cool the *Star Wars* CCG is. Or how much fun *Middle-earth* is to play. Your mind wanders.

You start thinking about how come no one's done a *Terminator* game yet. Or *Aliens*. Or *Godzilla*. Yeah, they'd all make awesome games. Then you start thinkin' about what the games would be like, what specific cards would do, what combat would be like, the whole nine yards.

Before you know it, you've dreamed up the coolest CCGs this side of a stack of mana, and maybe, just maybe, they look something like this...

ALIENS VS. PREDATOR

Our world has been invaded. In a bitter, galactic war that has lasted centuries, the Aliens and the Predators have brought their blood feud to Earth. Now, the humans make one last, desperate stand for survival.

The planet is a battleground.

SIDES TO PLAY: Aliens, Predators and marines.

HOW TO WIN: Aliens must overrun everything and get a set number of their horde in play. Predators must collect a set number of "trophies" or kills from the foreign species. Marines must capture three living specimens from all other races in play to create a human-safe virus to wipe everything else out.

SPECIAL CARDS: Aliens: Acid Blood, Inner Jaw, Face Hug-

gers, Queen Alien. Predators: Invisibility Screen, Spectrum Vision, Boomerang Disk, Battle Stiff, Self-destruct Trigger. Marines: Assault Weapons, Thermal Grenades, Rocket Launchers, Laser-sighting Tanks, Computer Link-ups.

RULES OF ENGAGEMENT: The three species start at different locations at an abandoned military base. An entire game can be played at a single base or continued over a longer period of time at several different locations. In the longer format, the first species to reach their objective gains the victory points and a new location is put into play with all-new obstacles.

OTHER COOL FEATURES: The race of elephant-like aliens we saw a skeleton of in the first movie, modified battle suits that Ripley wore in "Aliens," mutated "monster" Aliens, good Predators willing to help the marines.

DOOM

In the future, mankind will colonize Mars, bringing humankind to its destiny in space. There, science will create one of mankind's greatest achievements—the matter-transporter—enabling instantaneous travel...and inadvertently shattering the barriers between our reality and the dark realm of Hell, releasing the soulless creatures of the Netherworld. And the only thing that stands between the unleashed demons and the enslavement of the human race...is you.

SIDES TO PLAY: The marines and their no-good demons.

HOW TO WIN: Marines have to reach the matter-transporter the demons originated from, secure it for three turns and send a nuke through to toast the demons at their source. Demons find the matter-transporter that leads to earth, hold it for two turns and send themselves through, toasting us at our source.

SPECIAL CARDS: Marines: Battle armor, chain saws, BFG-9000 plasma cannon. The demons: can place trap cards under areas to toast marines or score Marines to the point of insanity, turning them on each other.

RULES OF ENGAGEMENT: Players take turns laying cards out in front of them forming a play-area of corridors, rooms and courtyards. Each side starts with a small number of demons/men, and each turn a "power chip" counter is put on each respective gateway, the more chips on a gateway, the larger the reinforcement that can come through.

OTHER COOL FEATURES: Marines can access computer networks to see what opponents have in their hands, introduce computer viruses to gateways to kill whatever gets "beamed" through, demons can animate dead marines to battle their ex-comrades, can bring in certain demons through the gateway laid-down until they engage in combat.

TERMINATOR

The machines evolved on August 29, 1997. Accelerating beyond the wildest human imagination, Cyberdyne Systems' artificial intelligence, codenamed Skynet, advanced to a consciousness all its own and started a war with humanity that would last decades.

The year is now 2029. John Connor and his Human Resistance Movement battle Skynet and its robotic terminators on a field of bones and steel. The price for failure: human extinction.

SIDES TO PLAY: The Human Resistance or The Machines.

HOW TO WIN: The humans must infiltrate and destroy Skynet. The machines must travel back in time to assassinate Sarah Connor, the one woman linked to Skynet's potential destruction.

SPECIAL CARDS: Time travel allows a variety of weapons, from 9mm Uzis to phase-plasma rifles. Terminator machines include liquid-metal T-1000s and human-mimicking, endoskeleton-enhanced Model 101s.

RULES OF ENGAGEMENT: In a battle through time, the humans must break into Skynet's fortress in the present while defending Sarah Connor in the past. The machines send a specialized terminator to the past to hunt down Sarah Connor while engaging the humans in the present.

OTHER COOL FEATURES: Play Sarah or John Connor, Kyle Reese, "Arnold," Mykes Dyson, Cyberdyne Systems, Liquid Nitrogen Tanker and Hydraulic Press cards.



Terminator Endoskeleton

UNIVERSAL MONSTERS

Imagine a world where Dracula, Wolf Man, Frankenstein and all the creatures of darkness and mystery are real, and each has its own designs for mankind. But first they have to eliminate the competition...

SIDES TO PLAY: Undead (Dracula, the Mummy, etc.), Nature (Wolfman, Creature from the Black Lagoon, etc.), Science (Frankenstein clan, the Invisible Man, etc.) and the Aliens ("This Island Earth," "It Came from Outer Space," etc.)

HOW TO WIN: Simple. Just expose your opponent's existence to the rest of the world while making sure you keep yours a secret.

ELRIC OF MELNIBONÉ

Wielding the dreaded soul-stealer Stormbringer, Elric, the deposed albino king of Melniboné, wanders the lands of the Young Kingdoms seeking adventure and salvation for his soul. Battling demons, mad sorcerers and his evil cousin Yrkoon (armed with Stormbringer's soul-sucking twin, Mournblade), Elric eventually finds himself in the heart of the conflict between Order and Chaos. A conflict, ultimately, only he can decide.

SIDES TO PLAY: The forces of Law, Chaos or Neutrality.

HOW TO WIN: Sway the tides of the universe to your alignment as you summon gods, elemental lords, animal deities and Melnibonians to your cause.

SPECIAL CARDS: Stormbringer, Mournblade, the legendary Ring of Kings, the Ship Which Sails Over Land and Sea, the Ruby Throne, the Vanishing Tower, Anoch and Ximberg, Moonglum and Yrkoon.

CONAN

"Know, O Prince, that between the years when the oceans drank Atlantis and the gloaming cities, and the years of rise of the sons of Aryas, there was an age undreamed of, when shining kingdoms lay spread across the world like blue mantles beneath the stars...Hither came Conan the Cimmerian, black-haired, sullen-eyed, sword in hand, a thief, a reaver, a slayer, with gigantic melancholies and gigantic mirth, to tread the jeweled thrones of the Earth under his sandaled feet." —*The Nemesis Chronicles*

SIDES TO PLAY: You play a party of adventures and the creatures your opponents will encounter.

HOW TO WIN: Be the first player to complete the quest put before them.

JURASSIC PARK

Scientists resurrect prehistoric reptiles from the past by retrieving dinosaur blood trapped in amber and through the power of genetic engineering. To showcase the dinosaurs, a super amusement park is built on a remote South American island. It's a marvel of modern day science...until something goes wrong.

SIDES TO PLAY: Good scientists, evil scientists, carnivores or herbivores.

HOW TO WIN: Your goal: to wipe out the rest of the island. It's survival of the fittest—the last human or creature standing wins.

SPECIAL CARDS: The humans have a technological arsenal at their disposal—computers, all-terrain vehicles, electrical fences, heavy artillery, stun rods, troops and weaponry. The dinosaurs have teeth, claws and an appetite.

SPECIAL CARDS: Wooden stakes, silver bullets, garlic and crosses prove just as effective as laser rifles, spaceships and android drones.

RULES OF ENGAGEMENT: Just sneak into your opponent's city and plant evidence in the form of a grisly murder, leaked government records or just leave the body of one of his defeated creatures to be discovered and make good your escape while he's revealed to the world.

OTHER COOL FEATURES: If two players are playing the same type of creature, combat shifts to a more ferocious all-out attack where keeping things secret takes a back seat to taking out your rival. Then try and pin the mess on some other guy.

RULES OF ENGAGEMENT: Rules fluctuate depending on whether Chaos or Law commands the world. Choose sorcery, diplomacy or battle to control the Young Kingdoms.

OTHER COOL FEATURES: Play the most powerful cards in the game, Gods, or their mortal servants. Certain places grant access to the opportunities of dimensional travel. Use your Eternal Champion in all his different incarnations.



SPECIAL CARDS: Conan, Red Sonja, Thulsa Doom—heck, even time-displaced King Kull and Solomon Kane are along for the ride.

RULES OF ENGAGEMENT: Each player starts the game with a team of adventurers and two decks: a draw deck and a quest deck. The draw deck: where you draw your equipment, creatures and spells from. The quest deck: what you put your opponent through. On his turn you flip over the top card revealing where he is, and subsequent turns see you flipping over additional cards, moving him through different terrain, caverns, caves and temples in an attempt to reach whatever the final card, the culmination of the quest, is.

OTHER COOL FEATURES: Slow down your opponent by fogging him in, crush him with monsters or entomb him with a cave-in. Get ahead by taming wild horses to quicken your pace, gain valuable information at inns and hire mercenaries to join your cause.

RULES OF ENGAGEMENT: The scientists start off with an established strategic position, knowing where all the dinosaurs are located; as the game progresses, the dinosaurs can break free and surprise their captors. There's also a 45-minute time limit—aside from the "last man standing wins" rule, if a dinosaur pack gets off the island, they win, if a scientist group manages to get the amusement park operational, they win.

OTHER COOL FEATURES: Dilophosaurus ("Spitters") can pick off creatures outside their pen. Scientists can manipulate the defensive perimeter and track all creature movement—unless the power shuts down. The T-rex can take an anti-tank missile at 10 paces and still use a jeep as a roller blade.



Dilophosaurus

Elric © © Michael S. Berwick, Art by Robert Walker

BATTLESTAR GALACTICA

Leading a rag-tag fugitive fleet through the galaxy, one of the last remaining Battlestar ships, the *Galactica*, protects the remaining human refugees from the inhuman evil of the Cylon Empire.

Their goal: the birthplace of humanity, the mythical planet known as Earth.

SIDES TO PLAY: The Colonial Fleet, the Cylon Empire or the Space Pirates.

HOW TO WIN: While mapping out uncharted space, be the first to reach Earth and establish an outpost there.

SPECIAL CARDS: The Battlestar's *Galactica* and Pegasus, Cylon mother ships, modified Colonial Vipers, Cylon Raiders and Space Pirate ships for special missions, *Galactica* officers Adama, Starbuck, Apollo and that crappy robot dog Motti.

RULES OF ENGAGEMENT: Battle opponents ship-to-ship in space dog fights or duke it out blaster to blaster on the surface of planets as you search for (and prevent your opponent from finding) paradise, the planet Earth.

OTHER COOL FEATURES: Rebuild Cylons to fight for the glory of the Cylon Empire or screw with 'em to fight against it. Create space anomalies like black holes, rips in time and quasars.



Cylon Warrior

GODZILLA

Massive, mutated creatures spawned by mankind's nuclear testing have risen from the four corners of the Earth. With Earth's governments blaming one another for the creation of the monstrosities,

mankind stands divided against nature gone awry and the invasion of evil time-traveling geneticists from Earth's future.

SIDES TO PLAY: Countries (the Americas, Europe, Asia), the monsters or the time travelers.

HOW TO WIN: Countries and time travelers when they have a beachhead at

every opponent's headquarters at the beginning of a turn. Monsters when all opponent's strongholds have been destroyed.

SPECIAL CARDS: Countries have laser-cannons, experimental combat jets and giant robots like Mecha Godzilla and Robot Kong. Monsters have eggs (that quickly grow to new monsters) and cards that force humans to view them as gods and worship them, turning against their comrades. Time travelers have neat spaceships, long-range striking weapons and their very own genetically engineered monsters.

RULES OF ENGAGEMENT: The battles take place in every major city on Earth as the governments must try and repel invaders protecting the cities that supply all their resources. Time travelers want to take control of the cities to replenish their finite fuel supplies and the monsters just want to outdo each other in property damage.

OTHER COOL FEATURES: Countries can infiltrate the time travelers and learn future technology; time travelers can make special plays for additional turns and the monsters can cause natural disasters, wiping out everything in an area (including themselves).



Godzilla

AMBER

Amber, the one true world from which all others are but a reflection, holds the Pattern—the magical structure that shapes and defines the universe. Unfortunately, its ruling family—adventurous Conwix, Benedict, master of warfare, treacherous Eric, beautiful Fiona, enigmatic Brand—keep the courts in disarray as they challenge one another for their father's throne. And the dark forces of the Abyss are watching...and waiting.

SIDES TO PLAY: Each player represents a different member of the royal family of Amber.

HOW TO WIN: Control the throne by undermining your siblings' plans.

SPECIAL CARDS: Play any of the Amberites. Build a kingdom in Avalon or journey to the edge of the Abyss. All reality is at your disposal, the great castle Amber, the infinite number of Shadow universes, Shape Shifters amidst the Courts of Chaos, anything you can dream of.

RULES OF ENGAGEMENT: Using the power of the Pattern or the wildly chaotic magic of the Logrus, call allies to your side, send agents to slay your enemies or try to unravel the hidden agendas of the other Amberites. Through your personal Trump cards, contact any of your siblings and pull them aside for private discussions. At any time during the game, do the unthinkable—walk the Pattern—and redefine your game stats.

OTHER COOL FEATURES: World creation: confrontations take place within Shadow, on any world that you can imagine. Blank cards provided to design your own personal Trump cards to speak to other prospective allies away from the prying ears of the other players.

Indies editors Pat McClellan & Mike Smith tried really, really hard to fit movies into every CGG in this feature, but just couldn't.

CONTEST

InQuest Presents:

A Screamin' Contest!

Everyone knows that TSR is the be-all and end-all when it comes to roleplaying games. Heck, the company's so big that sometimes we forget that in addition to all those amazing games it produces, it also leads the league in great licensed merchandise. So, in order to make sure you never forget that little fact, we're going to give away one whopper of a...

GRAND PRIZE



[on deck]

Reviewing the latest releases in collectible card games

Mythos

Most modern horror films are of the "splatter" variety—a fact that aficionados of older, moodier horror films lament. As a result, most modern horror games play to violence, gore and nerve-wrenching action rather than to the icy chill of a dark night, an empty house and a person alone but for the feeling of some otherworldly presence.

One old-fashioned setting continues to sell well, however: the vision of 1920s pulp-fiction author H.P. Lovecraft, whose mythos is embodied in the *Call of Cthulhu* roleplaying game from Chaosium. Now Chaosium veteran Charlie Krank has translated that mythos into a collectible card game. To Krank's credit, the new format does justice to Lovecraft's writings.

Call of Cthulhu fans will likely remember other mythos game ventures such as Chaosium's *Arkham Horror* board game and Pagan Publishing's *Creatures & Cultists* board game. Both of these were humorous in a manic way: The first had a virtual parade of monsters through the streets of Arkham and the second had Mack truck attacks.

The *Mythos: Call of Cthulhu* CCG, however, is much truer to the original setting. This isn't to say that the game is stodgy, however. What keeps it just as much fun as these earlier games are its simplicity of play and its focus on building a story. Let me emphasize that point: The *Mythos* CCG is both easy to learn and full of drama.

Game play consists of turns collected into rounds of varying length. During each turn, one player performs one action, usually playing a single card from hand to table. In this manner, an investigator—the player's persona, represented by a double-sized card chosen at the game's beginning—travels from location to location in an unfolding story, gathering allies, artifacts, spells and tomes and "inadvertently" bringing monsters into play.

Players may pass rather than perform an action. (They may have to, if their hand is empty, for instance.) If two passes occur during one circuit of the table, the turn ends and a massive combat begins, with all monsters on the table doing battle among themselves. The survivors then go on to attack the investigators. Allies may defend their investigator friend, and usually die as a result. Damage to an investigator is taken as a reduction in sanity.

Once combat is over, players refresh their hands to 13 cards and begin turn play again. The game ends when any investigator's sanity drops to zero or (in the basic game) when one investigator has successfully played a story card or (in the campaign game) when one investigator has played 25 points' worth of story cards. (To play a story card legally, a player must have already brought into play all the card types listed on it.) Players then total their victory points from completed stories and add their investigator's current sanity. The high total wins the game.

Strangely enough, this turn sequence, while extremely simple, feels appropriately arcane during play. The details of hand size (13 cards), of travel between locations (often by walking) and of the cards themselves all combine to convey the otherworldly horror that is the *Cthulhu* mythos.

Unfortunately for this review, I cannot adequately comment upon the artwork, having played mock-up decks with limited graphics. The dozen pieces of color artwork that I have seen thus far range from adequate to strong, if not stunning; the graphic layout



the box
mythos™



Publisher: Chaosium

Designer: Charlie Krank

Genre: Horror

Set Size: 401 cards

Release: April 1996

Packaging: 60-card starter decks with a folded, double-sized investigator card; 13-card booster packs

Suggested Retail: \$8.95 per starter; \$2.95 per booster

* Review and rating based on play-test cards



[breakdown]

mythos card description

- A. Card Name:** In this case, Marsh Refining Co., though what that has to do with a killer frog is beyond us.
- B. Attributes:** A particular quality of a card that affects how other cards can be played. For instance, since this is a location, names can be played there.
- C. Gate Symbol:** The gate swirl indicates monsters can be played at this location.
- D. Card Type:** Yep, you guessed it,

- it's a location. A finer vacation spot than the Marsh refineries? We don't think so.
- E. Region:** A bunch of locations in the same area make up a region; in this case, Innsmouth.
- F. Public Attributes:** What kind of place this is—the blue drop for water and the red house for a cemetery.
- G. Card Effect Explanation:** A fancy way of saying "card description."



of the cards frames the art without overwhelming it.

Players will certainly be happy to learn that the game design has breadth and depth. The mechanics are deceptively simple (one reading of the rules is sufficient to feel confident to play, with a second reading after the first game helping to clear up any questions), but the possible strategies are many.

And despite the fact that each player is essentially building a story alone, interaction among decks is such that each play of the same deck should be quite different. Designing a deck, then, is something like planning a novel, with your choice of characters and events to show up along the way.

Playing that deck is like actually writing the novel, with all the sense of discovery that involves.

There are few negative things to be said about this product. Certainly, as with most CCGs, there will be some confusion about the effects of certain cards or rules. (For example, I wasn't sure for a while whether Direct Sunlight referred to a specific card or was just the effect of Day cards in general, and the play-test cards have a few confusing typos that I hope were cleared up before actual printing.) But these are minor problems, much simpler than those in the *Arkham Horror* board game, easily resolved by house rules and certain to be cleared up quickly by an official FAQ list. I have a few quibbles with the wording of the rule book as well, hardly worth mentioning. The point here is that I have to stretch to find anything to complain about. But at least you know I tried.

In terms of design, then, the game is excellent.

In this market, all too many products are rushed to print, relying upon a popular license to sell a game with poor or mediocre mechanics, or designed with little regard for what an audience expects of a particular genre. Krank and Chaosium are to be applauded for their efforts addressing collector's issues, gamer's issues and the ambiance of the Cthulhu genre in the Mythos CCG. Unless the art really turns out to suck (don't let me down here, guys), I cannot but give the game the highest marks. —Lester Smith

[the good]

- The Mythos CCG is easy to learn but also has a surprising amount of depth.
- Game play centers around construction of a story involving your choice of Cthulhu mythos investigators, and it evokes that story well.
- The ambience of the game is faithful to the vision of H.P. Lovecraft, reminiscent of many of his most famous stories.
- For the collector, the Mythos game adheres to the tenets of limited availability and high demand.

[the bad]

- Sorry, these just can't reach to complain about with this game, although the limited cards with art remain to be seen.

[the ugly]

- The limited print run and high interest mean that if you don't hurry to buy this game, you may not get the chance at all.
- The game design deserves to become a classic, but unlike other classics, it will not be reprinted.



[on deck]

Reviewing
the latest
releases in
collectible
card games

Fantasy Adventures

Mayfair Games' *Fantasy Adventures* is a Frankenstein's monster of a game, a shambling ugly thing pieced together from parts of older games that were long ago discarded.

The premise of *Fantasy Adventures* will be familiar to anyone who went on one of the "dungeon crawls" for which early roleplaying games like *Dungeons & Dragons* were famous. In those games, the players would assemble a party of intrepid warriors, thieves and spell-casters and send them forth into a dungeon to gather treasure and gain "experience points." These rewards would only come after disarming traps and killing monsters placed there by another player, who acted as the "dungeon master."

In *Fantasy Adventures*, each player assumes the role of the "monster player" during his turn, setting up obstacles for the other players' heroes to navigate. If they succeed in overcoming them, the heroes are allowed to place weapons, armor and magical items on their characters—each with a "gold piece" value. The player whose party has the most valuable hoard at the end of the game is the winner.

FA borrows much of its mechanics from roleplaying games. The primary actions of the game—combat, trap-finding and the like—are resolved by comparing the roll of a six-sided die to a fixed value. It also adopts such D&D terminology as "wandering monster encounters" and "saves."

As the monster player, you draw the creatures and traps that make up each turn's obstacles from a shuffled encounter deck. As the hero player, you draw their armor, weapons and spells from this same deck. Most cards are marked by colors indicating an element. Red represents fire; blue, water; green, earth; and white, air. Many red spells inflict damage, blue spells often manipulate time, and so on.

The heroes themselves are drawn from a separate deck, the hero deck. Each character has a melee value to represent his general combat effectiveness. Some characters have two melee values separated by a slash; these can support other heroes while fighting. Some have the ability to find traps easily or cast spells of the appropriate color.

All players begin the game with eight heroes in play, selected from a randomly drawn hand of 10. These are placed in two rows of four. The heroes in the front rank bear the brunt of the assaults; only flying creatures may attack those in the back rows. Characters with a support value can only aid the heroes to their left or right. Placing heroes is the aspect of the game that involves the most strategy, since it's entirely under the player's control.

Each turn, the monster player creates the encounter stack or stacks for the other players. Unfortunately, due to the limited scope of the game, all the encounters tend to be the same:

1. Find the Trap. If there is one, the monster player must tell the hero player in advance. Heroes with the trap ability can defuse the trap on a roll of four or less; all others must roll a one or a two. Failure to do so means the trap may snatch an



[the box]

Fantasy adventures



Publisher: Mayfair Games

Genre: Fantasy

Set Size: 450 cards

Release: January 1996

Packaging: Starter sets of 100 fixed cards;
booster packs of 15 cards

Suggested Retail: \$15 per starter set,
\$2.95 per booster pack

[ratings]



[breakdown]

Fantasy adventures card description

- A. Name:** The name of the card. In this game, largely irrelevant.
- B. Melee Value:** The number in the left-hand corner shows the hero's skill in combat. Roll this value or less on a six-sided die and the character hits.
- C. Spell-Casting Ability:** The snow globe shows that the character is capable of casting spells. It's red, which means that the hero can cast red spells at full effect. He can also cast spells of other colors, but they may fail.
- D. Art:** Pretty pictures, mostly old book covers.
- E. Special Abilities:** Either

flavor text or a nifty trick the card can do. This hero can cast a fireball once per turn, defeating a monster on a roll of one.

F. GP Value: The relative worth of a card in "gold pieces," the system's chosen power yardstick. Your hero deck may not contain more than 8,000 GP's worth of cards.

G. Element: That shepards squiggle next to the GP Value is meant to represent a flame and shows that the card is allied to the element of fire. Whether the elemental alliance of a card is important or not will be explained in the special abilities box.



item or defeat a character. (Fantasy Adventures uses "defeated" instead of "dead.")

2. **Check for Surprise.** The monster player rolls a six-sided die and can choose any monster in the stack to attack a hero in single combat before the rest of the party can aid him.

3. **Fight the Beasts.** The encounter stack is mostly creatures, but their power is strictly limited. During the first game turn, the total melee value of the monsters in the stack can't exceed nine. This is to give the heroes, who haven't yet loaded themselves with magical doodads, a fighting chance. The total rises each game turn, to a maximum of 18. Ranged attacks (like bows) take effect first, then hand-to-hand attacks, then spells and creature abilities. Combat continues until one side is completely defeated.

If at any point during the encounter one of the heroes bites the dust... I mean, is defeated, the hero player may choose to retreat. This ends the encounter prematurely, and the rest of the cards in the stack are discarded. As a penalty for such abject cowardice, the retreating party must choose an item to be discarded from play. If the party has no items, one of the heroes must be discarded instead. "Sorry, Bob, but you're slowing the party down."

If the hero player defeats all the obstacles in the stack without fleeing in abject terror first, he can assign any of the items in his hand to any of his heroes in play.

If he does retreat, only one item in his hand can be placed. The next encounter stack is then resolved. If there is none, the mantle of monster player passes to the next person.

At present, this cycle of kill and loot is all there is to the game. After each player has had a turn as the monster player, the turn ends. After four turns, the game ends. Players count up the value of their cards in play, and whoever has the most "gold pieces" on their cards in play is the winner. This imposed time limit makes the games mercifully short but also prevents long-term strategy.

Fantasy Adventures has another problem. In a good game, the players (as in *Magic*) or their representatives (the heroes in *OverPower*) are directly fighting one another, and can affect each other. In *Fantasy Adventures*, the parties may as well be on different continents, which makes the game feel like a series of solitaire games played side by side. This is not why I gather my friends together.

Fantasy Adventures attempts to combine RPGs and card games, and fails dramatically. Worse yet, they have already announced plans for expansion sets based on the works of such acclaimed fantasy authors as Mercedes Lackey and Robert Jordan. Seeing the detailed worlds of such imaginative authors squeezed into such a lackluster game system makes me want to weep.—Jason Schneiderman

[the good]

- No matter how bad it is, it's still not *Super Dork!*

[the bad]

- You'll feel like you're playing alone.
- The art is as recycled as the ideas.
- Characters available in the starter deck don't give you any sense of uniqueness or individuality; they're all generic, except for the colors. The races—which have some feel, but not enough—are difficult to find, coming only in a starter deck.

[the ugly]

- The game comes with two tiny dice that fall out of the box and roll under your furniture the instant you open the flaps.
- There are two sets of instructions: There's the rule book, which tells you what you need to know to play the game. Then there's the help book, which gives you a sample game, a poorly written story that corresponds to the sample game and a sales pitch for a "preferred customers" club. Should any card game have 70 pages of pre-printed rules material?



INQUEST

profile

RICHARD KANE-FERGUSON

By Charlene Brusse

VITAL STATS: RICHARD KANE-FERGUSON

Fantasy artist Richard Kane-Ferguson is just about as down-to-earth as you can get. He lives on the family farm in upstate N.Y. "My grandfather raised thoroughbreds," he says. "Right now I just have the usual cats and dogs and small animals. When I need a break from painting, it's good to get outside and work around the farm."

Like the heroes created by his favorite writers—classic fantasy authors like Edgar Rice Burroughs and Michael Moorcock—Kane-Ferguson is also an adventurer. Before settling down to his art, he spent several years traveling around the country working various jobs, "mostly construction."

He made his first professional sale in 1987, when Eternity Comics bought a character called Carnage from him. On his own, the artist has explored Celtic and American Indian motifs in his studio art.

"The weirdest time I ever had was when I was doing a comic called *Xenya* for Sanctuary Press. The schedule was very tight and I was working full-out. By the end of the project I looked just like the Mad Monk featured in the story."

The big break came in 1993 when Wizards of the Coast and White Wolf hired him to work on *Magic: The Gathering* and *Rage*, respectively. Since then, Kane-Ferguson has been a full-

time artist, having also worked on Last Unicorn's Heresy-CCG. "It's been a completely good experience," says the artist. "The companies encourage creative freedom, and the people are very professional and exciting to work with."

His most recent commissions include several book covers for White Wolf. "It's a real kick to walk into a bookstore and see your work right out there on the shelf."

Kane-Ferguson cites "all the usual guys" as artistic influences: the pre-Raphaelites, N.C. Wyeth, Arthur Rackham. "The older styles have an archaic quality that I think really lends itself to fantasy art. A lot of people talk about updating things by using more current styles. But if you make things too contemporary, you lose the magic. You need to look at older artists' work. You have to maintain that mythic quality."



So what's ahead? "I'm finishing up a comic that will be out later this year," Kane-Ferguson notes. "I can't say much about it, but I really enjoy the creative control I have with it, writing as well as illustrating." In the future, the artist plans to continue working on fantasy art, "but I'd also like to get back into the fine arts. I haven't had any time for that lately, and I want to keep growing as an artist."

Favorite work of your own...

I don't really have a favorite. I try to focus on the current piece, and when that's done, the next piece after that. I want each new piece to be better than the last.

Favorite work by another artist...

Michelangelo's Sistine Chapel. Every time I see a picture of it, I find something new.

The person you'd most like to meet...

Alexander the Great. I'd love to walk up to him and say, "So, Al, how's that Persian conquest coming along?"

Favorite toy as a kid...

Action Jackson: He was about 13 inches tall and fully flexible. He could do just about anything.

Things you collect...

My family is in the antique business, so my house is full of period furniture and old weapons, cavalry sabers, samurai swords, things like that.

Favorite pastime or hobby...

I love to travel. I've been all over the U.S. and Mexico and Canada. Right now, I'm looking forward to my first trip to Europe this summer.

Favorite television show...

I don't get to watch too much TV, but I like the National Geographic specials. They're always interesting, and they go to some great places.

Best Halloween costume you ever wore...

Captain America! I was in fourth grade. My mom made the suit and I made the shield. I looked great!

Lost good book you read...

Raptor, by Gary Jennings. I like just about anything that's action/adventure.

Favorite fantasy character...

Edgar Rice Burroughs' Tarzan. I must have read every one of those books when I was growing up.

Person who would play you in a movie...

Definitely Joe Piscopo. I look just like him!

Favorite musical performer...

I've been listening to Thelma Houston Monk lately. I like a lot of different things, but classical and jazz work best when I'm painting, because they're nonverbal.

Killer Decks Revisited

The best of *InQuest's* first-year Magic tournament decks

They keep changing the rules on us. As soon as we get a Magic Killer Deck all primed for the mag, them fickle folks over at the Duelists' Convocation start banning, unbanning and restricting cards. Heck, even whole expansions got eliminated from Type II tourneys.

So whatta we do? We dig up the last year's worth of decks from our monthly "Killer Decks" column, redesign 'em so they're all nice and tournament legal, then pit them against one another to separate the men from the boys.

After weeks of play testing, four stood head and shoulders above the rest, with the most powerful from the original line-up proving to be the most powerful still.



By Pat McCallum
and Michael Searle

The Crusaders

Winner!

Original deck design by Michael Searle ["Killer Decks," *InQuest* #3]

This deck all started from the notion that it was impossible to build a single-color tournament deck. You certainly can do it, but the deck just might be susceptible to lots of things. For instance, after *Ice Age*, the old "Crusaders" deck would've taken a severe licking from *Anarchy*, but since then, it's been retooled to include artifacts as a "second color." No longer will you fall prey to constant white hosing, and you'll still be able to enjoy running rampant with all those weenies...

Deck Tips

• **White Can Do Everything.** If you're going to build a single-color deck, white's a good choice. It's the big kid on the block. *Armageddon* provides mega-land destruction. It has great creature selection (*Serra Angel*), great creature enhancements (*Spirit Link*) and great creature elimination (*Swords to Plowshares*). Not to mention *Disenchant*, the best all-purpose spell in the game.

• **Sounding the Charge.** Weenies always need to strike quickly, and this deck's no exception. *Savannah Lions* are one of the premier first-turn weenies, with *Tundra Wolves* and *Brass Men* a strong complement. Follow them up quickly with *Pegasus*, *White Knights* and a tougher artifact creature.

• **The Crusades.** The sooner you can get your creature enhancers out the better. Drop a few *Crusades*—or for that matter, *Angelic Voices*—and little ones'll become giants. You'll only need two or three to become an effective fighting force. If you pull more, hold them in case a nasty *Tranquility* comes your way and clears the board of enchantments.

• **Versatile Defense.** Let's see, you've got *Swords to Plowshares* and *Spirit Link* for slowing down the enemy horde, *Strip Mines* for tempering your opponent's land production, *Reverse Damages* to turn assaults into boons, and *Disenchants* to pick off opposing artifacts and enchantments. And that's

not even counting *Balance*.

• **Balancing the Scales.** The great equalizer: *Balance*. Your opponent's got better creatures than you? Block with all of yours, killing them off, then cast *Balance* on your turn and BANG—he's left with zippo. Use it as a white *Mind Twist*—if you can get rid of all your cards in the process of casting *Balance*, your opponent's cards'll be sucked to the graveyard too. Of course, the classic approach is to sandbag—wait until your opponent builds up, especially land, defend yourself with as minimum expenditure as possible (try to play with just two lands) and then *Balance*, putting the fear of the Lord into his pants.

• **Sneaky Creatures.** A bunch of guys have abilities to keep in mind. *Amrrou Kithkin*'s ability to slip past creatures greater than one power becomes a serious hassle once you start dropping down *Crusades*. The *Blinking Spirit* dodges killing blows like a mongoose-cobra dance. The *Mesa Pegasus* and the *Pikemen* have banding which comes in handy and'll keep your lil' guys alive. *White Knights* have first strike and protection from black. The *Witch Hunter* can throw opposing creatures back into your opponent's hand. The list is pretty extensive.

• **Sideboard.** Against the appropriate colors, you'll want to swap in the corresponding *Circles of Protection* and color hosers. *Energy Storm* makes a particularly good defense against direct damage and overruns by flying marauders. Throw in the extra *Land Tax* against land-destruction or discard decks. Finally, the extra *Wrath of God* helps to provide those retaliatory strikes against giant creatures, after which you'll be able to bounce back fairly quickly with fast-moving weenies.

WHITE

Creatures

- 1 *Amrrou Kithkin*
- 1 *Blinking Spirit*
- 1 *Indian Scout*
- 3 *Mesa Pegasus*
- 1 *Pikeman*
- 3 *Savannah Lions*
- 2 *Serra Angels*
- 2 *Tundra Wolves*
- 2 *White Knights*
- 1 *Witch Hunter*

Spells

- 1 *Angelic Voices*
- 1 *Balance*
- 3 *Crusades*
- 3 *Disenchants*
- 1 *Land Tax*
- 2 *Reverse Damages*
- 1 *Spirit Link*
- 3 *Swords to Plowshares*
- 2 *Wraths of God*

Lands

- 17 Plains
- 3 *Strip Mines*

Artifacts

- 1 *Brass Man*
- 1 *Clockwork Swarms*
- 2 *Dragon Engines*
- 1 *Key Manipulator*
- 1 *Soldiers' Gallies*
- 1 *Soldiers' Simulacrum*
- 1 *Yafien Soldier*

Sideboard

- 2 *Circles of Protection: Artifact*
- 2 *Circles of Protection: Black*
- 2 *Circles of Protection: Green*
- 2 *Circles of Protection: Red*
- 1 *Conversion*
- 1 *Drought*
- 2 *Energy Storms*
- 1 *Karnia*
- 1 *Land Tax*
- 1 *Wrath of God*



The Rack

Original deck design by Douglas Goldstein ["Killer Decks" card, *InQuest* #3]

Runner-Up

Originally four colors, the restriction of dual lands in Type II tournaments shook this deck up quite a bit. Out completely was blue, the aforementioned dual lands, Mind Twist and them fancy-schmancy Moxes.

What it still does is prevent your opponent from casting spells. By ripping the cards from his hands or slowing him up by forcing him to hold cards or face the Racks, your opponent will face an attack from three fronts: discard- and damage-inducing creatures, multiple Racks and a double clip of Lightning Bolts.

Deck Tips

- **Self-Serve.** The main goal of this deck is to yank cards outta your opponent's hands. That being the case, go for the Hymns to Tourach at every opportunity. Got a swamp and a Dark Ritual on the first turn and can't decide between a Hymn or a Specter? Go for the Hymn. Heck, even if you take a point of mana burn, it's worth it.

- **Speaking of Hymns to Tourach.** Knowing when to play this card can make it super-effective. Got a Disrupting Scepter or Abyssal Specter out? Have them nail your opponent first, forcing him to discard a card of his choice, obviously his least-desirable card. Then zap 'em with the Hymn. With fewer cards in his hand, the odds just went up that you'll pull two clutch cards!

- **Hey, Nice Racks.** Not quite as cheery as the Vice, but the Racks are up there. (It's much more difficult to create a Rack deck than a Vice one. Hell, a monkey and a box of boosters could make a Vice deck.) Not too much strategy here, just put as many of these guys out and let your card-eliminators do their thing.

- **Them White Cards.** Not too much white in this deck, but the four that are, are clutch. The only way you can handle any artifacts or enchantments cast are with the three Disenchants, so hold 'em for something valuable. Balance, one of the best cards in the game, can be used any number of different ways from evening out an out-of-

control weenie deck that got the jump on you to a land-destruction friend who's got you on the ropes. In this deck it takes on one more use: if you pull Balance, have some Racks out and can empty your hand, go for it, then cast Balance. Bam, instant white Mind Twist!

- **Ben Franklin's Legacy.** Yup, there's a whole mess of direct damage lurking in this deck, but it's primarily for the speed-creature decks that are showing up more frequently at tournaments these days. Since the only creatures you have are mostly 2/2 if'ty guys, you'll have trouble with those second-turn Erhnam Djinn that are bound to pop up. That's where a well placed Bolt can finish the job. And hey, don't hesitate to point one your opponent's way if he's sucking wind. Not terribly polite, but effective.

- **Can I Interest You in Some Florida Real Estate?** 99% of the time, you're best off by dropping a swamp on your first turn. If you draw a Hymn to Tourach on your second turn, drop a second swamp and BAM, you're ready to cast. Your creatures need two black to be cast, so the sooner you have 'em, the sooner you'll have your creature. Unless you have to, avoid using the Sulfurous Springs for colored mana or the City of Brass; they're great, but they bite.

- **Sideboard (or How to Make This Deck More Annoying).** Stand tall against other discard decks or land-destruction decks with Land Tax, take direct damage on somebody else's chin with Simulacrum, step over COPs with Ghostly Flame, put your foot in a permission deck's ass with Pyroblast and Curse of Marit Lage, and while Gloom may give you a minor headache due to your handful of white cards, it'll make a primarily white deck cry like a little girl.

BLACK Creatures

4 Abyssal Specters
4 Hypnotic Specters
2 Mindslab Thralls

Spells

4 Dark Rituals
4 Hymns to Tourach
1 Mind Warp

RED Spells

4 Lightning Bolts
4 Incinerates

WHITE Spells

3 Disenchants
1 Balance

Land

4 Cities of Brass
4 Sulfurous Springs
1 Strip Mine
10 Swamps
2 Plains
1 Mountain

Artifacts

4 Rods
2 Disrupting Scepters
1 Cursed Rack
1 Zeren Orb

Sideboard

2 Land Taxes
1 Ghostly Flame
3 Simulacrums
4 Pyroblasts
1 Disenchant
2 Gleans
2 Curses of Marit Lage



Bayou Lightning

Third Place

Original deck design by Michael Searle ["Killer Decks," *InQuest* #1]

"To beat the Moxes" was the whole reason Bayou Lightning was built in the first place. Speed, speed and more speed, as the deck provided lots of quick mana from creatures, artifact sources and Dark Rituals. Bayou Lightning's gone through significant changes—Birds of Paradise replaced the original concept cards for the deck, the Bles of Deep Shadow, high-powered cards like Berserk and Juzam Djinn were removed—but the basic gist of using mana from every direction to bring out big creatures, still takes any tournament deck to task.

Deck Tips

- **Create Mana.** The deck's basic framework is one-casting-cost green creatures that can generate black and green mana. Virtually every turn, you're putting out a land and some other source of mana, whether it be a Llanowar or a Fellwar Stone, which adds up to a lot in a short amount of time.

- **Fast and Furious.** Put the pressure on as early as possible. Your best bet is to strike hard and fast with your creatures. On average, by the third turn you'll see one of your big bad boys. It's even possible to summon first-turn nightmares like the Sengir Vampire or the Derelor if you pull a swamp and a pair of Dark Rituals.

- **The L/I's Guys.** Just 'cause they're L/I's doesn't mean they're worthless. If you've got enough mana going, attack in force, adding your weenies to the war party. Inevitably, your opponent'll be forced to block your big guns and let your weenies slip through. Wham! That's when you hammer him with a well-placed Giant Growth or a hefty Fanatical Fever and drive another nail in his coffin.

- **The All-Purpose Card.** Desert Twister. Sure, it costs an arm and a leg, but it can destroy any card on the board. Save it for particular nuisances like an Icy Manipulator, a Maze of Ith or a Royal Assassin. Remember, too, it's your only initial defense against enchantments.

- **Land Destruction.** Though there are no direct cards to counter land destruction, Bayou Lightning is quick and needs only a single Forest to be on its way. Your 10 mana creatures, four Dark Rituals and two artifact sources should be enough to operate for short periods of time without land. Heck, you might win a game or two even with an opening Mulligan (though we recommend drawing a new hand).

- **Direct Damage.** The best way to deal with Lava Bursts and Fireballs is to put the heat on yourself. Send your creatures in fast and furious and watch the fireworks train on your minions instead of you. Have patience—eventually his damage will run out and creatures will start slipping through. In a pinch, hold that Simulacrum for a massive blow and channel it off to one of your L/I critters.

- **Creature Elimination.** For the most part, you won't have to worry about your opponent's creatures—yours should be bigger anyway. If you do, a timely Giant Growth should sway the numbers in your favor. Hurricanes work wonders on clearing out the aggravating flyers—just don't forget about your mana birds.

- **Sideboard.** First, the color hoppers. Use Deathgrip and Lifeforce to prevent black and green players from casting important cards. Gloom will shut down white, while Tsunamis, if played carefully, will wipe out a blue player's islands. If you're having trouble against artifacts, swap in some Crumbles. Same goes for enchantments—swap in Tranquillities to wipe 'em clean. Direct damage a little too hot to handle? Get more of those Simulacrum in your hands.

GREEN

Creatures

- 1 Antenna Willow
- 3 Birds of Paradise
- 3 Erkenam Djinn
- 1 Hungry Mist
- 4 Llanowar Elves
- 1 Spectral Bears
- 3 Tinder Walls

Spells

- 2 Desert Twisters
- 1 Fanatical Fever
- 4 Giant Growths
- 2 Hurricanes

BLACK

Creatures

- 2 Derelors
- 1 Hypnotic Specter
- 2 Sengir Vampires
- 1 Sorceress Queen

Spells

- 4 Dark Rituals
- 1 Simulacrum

Artifacts

- 2 Fellwar Stones
- 1 Icy Manipulator
- 2 Solvent Simulacrums

Land

- 1 City of Brass
- 10 Forests
- 2 Strip Mines
- 7 Swamps

Sideboard

- 3 Crumbles
- 2 Deathgrips
- 2 Gleans
- 2 Lifeforces
- 2 Simulacrums
- 2 Tranquillities
- 2 Tsunamis



Wrath of Titania

Original deck design by Jeff Hannes ["Killer Decks," InQuest #7]

Fourth Place

Out of all the decks reconstructed for this feature, this one saw the biggest overhaul. It really goes to show how the updated banned/restricted list and the exclusion of any set older than *Fallen Empires* strongly alters the atmosphere of Type II tournament play. You may not be able to play some of the older expensive cards, but it makes the tourneys a much more even and enjoyable playing environment. Anyway, enough with the sermon.

This deck can blindsides an opponent in one shot, leaving his jaw on the table as you clear the board of everything but your horde of creatures. How? Just load up on the handy-dandy artifacts that will protect you during early game play, then BAM, Wrath of God all creatures off the board, mosh all lands with an Armageddon and drop a Titania's Song, turning all your "harmless" artifacts into a mechanical army that would make James Cameron proud.

Deck Tips

• "There's a Lot of Artifacts." Indeed. With about 20 artifacts in this deck, it does seem a little artifact heavy. But these pieces of machinery serve a dual role. First, they keep your opponent from causing too much mischief. Fellowwar Stones and Mana Vaults will keep things on an even keel with speed decks. Shield of the Ages and Pentagram of the Ages will protect you from direct damage and big critters. Nevinyrral's Disk will bring a losing game back to square one, and the Icy Manipulators...well, these are just super useful. From tapping your opponent's mana on his upkeep, shutting down irritating artifacts or keeping heavy-duty creatures at bay, the Icy is still one of the best, most versatile cards in the game. Just pour out your artifacts fast and furious...and wait.

• "Titania's What?" Odds are most players won't be expecting Titania's Song to pop up. It's a seldom-played green enchantment that strips all artifacts of their abilities and transforms them into artifact creatures with power/toughness equal to their casting cost.

If you're playing against a creature deck, cast Wrath of God first. Follow with the Song, and watch your seemingly innocent artifacts pull a page from the Transformers Handbook and metamorphasize into 4/4 monsters in the blink of an eye. "But what if my opponent's playing artifacts too?" Not to worry. Odds are he won't be playing as many as you, but if he's got a bunch out, hey, that's what the Disenchants and Lightning Bolts are for. Now you gotta go for the lock...

• "Hey...Where'd My Mana Go?" Wrath of God will clear the board of all creatures. Titania's Song will eradicate all artifact abilities. Now you gotta put the last nail in your opponent's coffin by destroying all land in the game. Think of it: the only creatures left standing are those in your recently drafted artifact army, mana-producing artifacts no longer work and if you blow up his land, the show's over. By the time he begins to recoup, you'll be well on your way to the finals.

• Sideboard or "Hey, is that a COP: Artifact?" Unless you're playing a colossally stupid person, your opponent will be ready for that. In Titania's Song trick again. But, seeing as how this deck is pretty single-minded, it'll be a challenge to overcome the unpleasanties that'll be shuffled into your opponent's deck. Your best bet is to slow him up with heavy color-hosers like Pyroblast, Tsunami, Energy Storm and Drought. Stymlie land-destruction/discard decks with Land Tax and avoid megafireball and quadruple-Giant Crowthed critters with Reverse Damage.

Lowest values for McCaffrey & Mike Smith are both artifacts and they both play. They sleep at night and they work all day.

WHITE Spells

- 1 Balance
- 3 Wrath of God
- 4 Disenchants
- 4 Armageddons

GREEN Spells

- 4 Titania's Songs

RED Spells

- 4 Lightning Bolts

Artifacts

- 4 Icy Manipulators
- 4 Fellowwar Stones
- 2 Mana Vaults
- 2 Woodstones
- 1 Shield of the Ages
- 1 Pentagram of the Ages
- 1 Time Bomb
- 1 Nevinyrral's Disk
- 1 Black Vise
- 1 Ivory Tower

Land

- 6 Plains
- 1 City of Brass
- 4 Mishra's Factories
- 4 Strip Mines
- 4 Korpeson Forests
- 4 Brushlands

Sideboard

- 2 Land Taxes
- 4 Pyroblasts
- 3 Reverse Damages
- 2 Tsunamis
- 2 Energy Storms
- 2 Droughts



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MICHAEL WHELAN

The 11-time Hugo Award winner reflects upon an upcoming sabbatical, a bleak future and how painting became inevitable.

It's likely you won't be seeing any new works from acclaimed science fiction and fantasy artist Michael Whelan for at least a year.

Whelan, who has won the World Science Fiction Convention's Hugo Award for Best Artist more times than any other illustrator, plans to take a sabbatical from his professional career in order to devote more time to his personal projects. Legions of fans who enjoy Whelan's art, whether they discovered it on book or CD covers or the *Magic's* elusive Malathi Dragon card, are sure to miss him.

Whelan has received critical and popular praise for his work on Michael Moorcock's Elric novels, Anne McCaffrey's Pern books and Isaac Asimov's Foundation trilogy, to name a few. His paintings have been collected in three books (*Wonderworks*, The Denning Company, 1978; *Works of Wonder*, Del Rey, 1987; and *The Art of Michael Whelan*, Bantam Books, 1993) and two sets of trading cards (*Adventures in Fantasy and Other Worlds*, both by Comic Images, 1993 and 1995, respectively).

Soft-spoken and friendly, Whelan is an optimist at heart, but his voice was tinged with a hint of sadness during the following interview, audible even through his occasional laughter. Whelan has begun to feel the weight of a world that has, in his opinion, moved too quickly in the wrong directions. He seems to have spent the last few years of his career driven by a sense of stic discipline—not surprising, perhaps, for a man who committed himself to attaining a black belt in *kempo* before he reached 30...and succeeded.

Whelan currently lives in rural Connecticut with his wife Audrey and their 15-year-old daughter Alexa and son Adrian. 7. Audrey owns and operates the Glass Onion Gallery, which she launched in response to people's requests for prints and posters of her husband's work.

Cover painting for Anne McCaffrey's *The Shipman's Son*

By Jack Skrip

MELAN

Vital Stats

Birth: June 29, 1950, in Culver City, Calif.

Occupation: Artist

Base of Operations: Danbury, Conn.

Career Highlights: "The major thing for me was winning the Hugo Award for Best Artist 11 times."



In August of 1985, you announced that you'd be taking a two-year sabbatical from professional art. What prompted that decision?

It's been at least a decade in preparation. I have a need to find more personal relevance in the work I've been doing. When you toil for hours on end, it's difficult to maintain a commitment to a piece unless you believe in it. The natural human response is to look for new horizons.

I'm not saying I won't be doing illustration at all. Rather, I want to set aside one-and-a-half to two years for my personal work. I've got a couple of file drawers of projects waiting to be developed, and I have a sense now after 20 years of doing this that if I don't start now, I'll never get it done.

So how has the first year of your sabbatical been for you?

Actually, I'm working on a book cover even as I'm talking to you. It's taken me this long to finish all of the work I've promised people. Then I've got to clean up my studio and get back to gallery work.

My gallery works are large works, as much as 4 feet by 4 feet, dealing with my own personal symbols. I do them for me, with no other concern than pleasing myself. Some have ended up as book or album covers, but that's not their primary purpose. In my personal work, I explore events and influences in my life, personal and meta-physical ideas. I want them to reach people on the level of subjective feeling, to take them conceptually where I want them to go.

Where do your personal projects take you that your professional work doesn't?

Some of my personal paintings are acts of escaping, others are acts of reflection which tend to be very negative and bleak. I'm very unhappy with the world today, which is the main driving force behind my wanting to devote more time to my personal work.

It's hard for me to watch optimistic science fiction like "Star Trek" without my lips curling in mockery. I say, "Yeah, sure." That's my response because I don't think that's what will happen.

Contemporary life seems to be about asking "What's in it for me?" It's part of the "Me Decade," the desire for immediate satisfaction. We've lost our sense of working toward long term goals.

It's affected my work profoundly, making it harder for me to do illustrations for science fiction, which takes a utopian view of the future.

So much of your career, though, has involved producing very positive, optimistic images of the future.

My father worked in the aerospace industry, so science fiction was always around the house. Nothing captivated my interest more than traveling into outer space and the prospects that lie there.

I remember my father taking me out on many nights to watch the Echo satellite. It was fascinating to see this thing, just a dot of light from the Earth, moving across the sky. It's inconceivable to me that the country would turn its back and become so self-centered—slash the space budget and retreat from the sense of exploration and discovery so evident in the 1950s.

What exactly did your father do?

I don't know. It was always secret. He was never able to tell us. His title was "research engineer"—intentionally nondescript. We moved on

the average of every year-and-a-half to be near where he was working, mostly in California, from El Centro to San Francisco.

We were usually close to either Lockheed Aircraft or Vandenberg Air Force Base. Both locations were involved with the Atlas Agena project, which was all about launching spy satellites, so he probably had something to do with that. We were seeing missiles going off all of the time.

So your father, or at least his work, had a strong influence on you in your youth.

There's nothing like waking up at 3 in the morning because your bed is rolling around the room because a Titan 3C rocket was going up. There was a real sense of science and progress. Looking back, it seems inevitable I became who I am.

Can you remember when all of this imagery of science and progress began to affect you, to shape your actions and the direction of your life?

When I was 5, I got into trouble or something and wanted to run away. My mom came out to the backyard to see what I was doing, and I told her I was building a spaceship to go to Mars.

When did you start drawing spaceships instead of building them?

I started drawing scenes from movies that I'd seen—science fiction and fantasy—from early on. I don't exactly recall when.

I remember during one move,



ABOVE: *Passage: The Red Step* helped Whelan escape a period of depression.

OPPOSITE: *Destroying Angel*, the cover to 1982's *Year's Best Horror Stories*

when I was about 8, my dad turned over a coffee table in the living room and there was this spaceship control panel I had drawn on the underside of the tabletop. In all the movies I'd seen, the astronauts were always on their backs facing up at the controls and viewscreens, so I had crawled under the table on my back and drew the screen and stuff.

As a child growing up in the '50s, what influenced your drawings?

There was the "Tom Corbett, Space Cadet" television series and movies like "War of the Worlds" and "The Day the Earth Stood Still." I was really into Japanese films like "The Mysterians," "The H Man" and "Godzilla." Mostly, though, it was the overall atmosphere of growing up in a time when scientific progress made going to Mars and such seem possible.

What about other artists as influences?

I wasn't really conscious of artists' names until I was a teenager. In retrospect, Ed Emshwiller, Richard Powers and Kelly Freas [all popular fantasy and science fiction illustrators of

the 1960s] all were influencing me without me knowing their names. Chelsey Bonestell's illustrations for Willy Ley's coffee-table books of speculations on future life were important to me. I was particularly struck by a painting of an A-bomb explosion Bonestell did for a magazine—*Life*, I think.

What was your early work like?

Much of it was attempts to visualize scenes from books and magazines I was reading. When I was around 14, Warren came out with *Eerie* and *Creepy*. I did a watercolor of

Cousin Eerie. I didn't start working in oils until I was 15 or so, and I found it somewhat clumsy.

How did you get into illustration as a career?

In August of 1974, I sent 12 slides of my work to Donald Wollheim of DAW books. He contacted me later that month, and in September I moved to New Jersey and started doing work for him.

My first job for DAW was a cover for a Lin Carter book. I did a terrible job. I choked up and ended up producing a painting that wasn't like anything I'd ever done...or ever have since. Luckily, they liked it. I also began doing covers for DAW's *Year's Best Horror Stories* series.

I lived in Jersey for about three months, then moved to Connecticut.

When did you actually go professional?

[Laughs] Immediately. In the fall of 1974, I had some pieces exhibited at the World Science Fiction Convention in Washington, D.C. The person who took my work there for me set it up in the professional section rather than the amateur section. Then one of my paintings, *Outbound*, won first place in the professional science fiction art category.

I understand you had some early contacts with a few genre celebrities. How did this help your career?

At a convention, I met [famed science fiction writer] Harlan Ellison and [noted comic book artist] Neal Adams. Ellison convinced the art director of *Golfery* magazine to hire me to do the illustration for Ellison's short story "Croatoan." I did it in oils, which I still found difficult because of drying time and the pace of the work. Gradually, I switched over to acrylics.

Adams arranged my first meeting with Ace, which resulted in basically doubling my income. Working for both DAW and Ace, I was able to play each company off of the other.

Adams also arranged an interview for me with Marvel Comics. They bought three paintings from me for their early forays into Warrenesque publications. But they kept calling me and asking for more and more changes to them... Overall, it was a really bad experience.

Every year since then, I look back and pick my dog of the year. I assume that if my worst work can get better every year, I'm getting somewhere.

Do you find that your work has lived up to that expectation?

Yes, definitely. If I didn't have that feeling, I'd give up. Even now, the sense of progress is important to me.

What makes a painting qualify as a dog?

The thing I look for mostly is badly rendered human forms. When I see any mistake [in a published painting], it mortifies me every time. I know if I'd given myself time to stand it against the wall and look at it after a week, I'd never have let it out of my studio.

Any outstanding howlers come to mind?

In 1975, I did a cover for John Jakes' *Mention My Name in Atlantis*. I tried to do a parody of the style of Frank Frazetta, but it just didn't come off. I actually held a public execution of the painting at the World Science Fiction Convention in Boston in 1989. I cut it up and threw the pieces out into the audience.

What lies at the other end of the spectrum, meaning personal favorites or particularly significant projects?

The assignment I looked forward to from year to year was the cover for the *Year's Best Horror Stories*. I did those

from the third volume to the 13th, 1975 to 1985.

But sometimes the ones I enjoy the most aren't the most important. *The White Dragon* [by Anne McCaffrey, 1978] was my first cover for a book that made the New York Times best seller list and was also the first fantasy/science fiction novel to make the list. It was one of my early projects for Del Rey, something I did when I was just getting a handle on using acrylics.

The "John Carter of Mars" series I did for Del Rey was a definite high point. I was offered a 12-book series at 26 years of age. I'd always loved the books, so getting the chance to do them my way was very exciting. I couldn't understand why some illustrators weren't paying attention to details. Then it became apparent to me that they just weren't reading the books.

Since then, it's been pretty much a blur. I've been painting professionally now for 21 years.

I couldn't help notice you didn't mention the Elric covers.

I did those in the mid- to late '70s, and I'm still getting letters from fans. But I look at 'em now and I shudder. It's really funny that we get letters from people asking for prints of paintings I'd prefer never saw the light of day again. [Laughs] I just don't

"I did (the Elric covers) in the mid- to late '70s... I look at 'em now and I shudder."

honor those requests. Fortunately, the public is very forgiving.

What have you illustrated besides literature?

I've done album and CD covers. The first one was *Victory* by the Jacksons [1983], and I did the cover for Meatloaf's *Bad Out of Hell 2: Rock Into Hell* [1994].

Since about 1990, I've been doing CD covers for the thrash-metal band Sepultura. They're really wild. I can't be extreme enough for them. I've also done two covers for New Age artist John Serie, who works with synthesizers; it's music for a more meditative, serene mood.

Do you approach illustrating music in the same way you approach literature? In other words, is music as important to you as reading?

Music is a very important part of my personal life. I have a huge collection of CDs and very varied tastes. I pick my music to suit my state of mind and to create an emotional atmosphere to suit what I'm currently doing.

For example, when I was working on the covers for Del Rey's series of H.P. Lovecraft horror anthologies, it was bright and

sunny outside, so I darkened all of the windows of my studio and played depressing music for hours.

I've read that you create music as well as illustrate it.

I did my first cover for Sepultura in trade for a bunch of synthesizers, and I've added some things since then. I have a sort of "toy room" for it all. I only go in there and work with it if I feel I can't get what I want from what music is out there.

I'm by no means a musician, but I do consider myself a composer; I think of my compositions as "abstract ambiances" that create a sense of space and movement, a sonic environment that creates an otherworldly type of feeling. But it's not all slow and meditative; some of it is fast and driven, some is clanky industrial stuff like the soundtrack to *Terminator 2*.

At least one of your Sepultura covers I've seen looks like it was computer-rendered or enhanced. Is this a new medium for you?

I started working with computer graphics in 1992 on an assignment from Mithral Publishing. They asked me to produce three prints entirely in the digital domain. Part of the deal was that they'd help me buy the system, a Mac Quadra running Photoshop and Strata 3D. The original works were created on the computer and printed out, then the digital files were destroyed after the prints were made.

Do you still use the computer to make original art?

I use the computer more for preliminary work than as a medium for



finished art. When I did the *Get Out of Hell 2* cover, the preliminary sketches were done on the computer. This is useful in contract work in that early image selection and revisions requested by the client can be done much easier and faster.

I think of [the computer] as a tool—a way to get certain things done. Ultimately, its value depends on whether using the computer is saving time or wasting it.

So technology is there, but it hasn't fulfilled the romantic visions of your youth.

I don't know what it'll take to recapture that sense of wonder, of wanting to move forward, or even if it can be recaptured. I'm no longer optimistic about the world around me, but I don't want to infect my children with it.

I think it's important for people to have an ethical basis for their lives, to respect each other and the environment. We should live our lives as examples for those who will follow.

Jack Ship was attracted to the space program by the prospect of unlimited Tetty. He was nowhere off by the prospect of going pee-pee in a boggie.

PERSONAL BEST

Whelan gives the skinny behind his favorite paintings.

Michael Whelan's willingness to turn a critical eye to his own work has made it relatively easy for him to spot the painting he considers his dog of the year. However, when it comes to identifying his personal favorites, he finds the task considerably more challenging.

"Having done so many paintings, it's hard for me to pinpoint personal favorites because different paintings I've done are important for different reasons," he explains. "For example, my painting for *Renegades of Pern* [Anne McCaffrey, 1988] was done while my wife and I were awaiting the birth of my son. He was due on Dec. 8, and I was rushing to complete the painting before then because I knew what it was like to work a full schedule with a newborn baby in the house.

"But the painting just wasn't working out. I ended up scrapping the whole thing during the first week of December and starting all over again. It's the first time I ever threw out an entire work in progress.

"The 8th came and went with no labor pains. Then the 9th, the 10th, and I still wasn't finished with the painting! Finally, I finished the painting and sent it off on Dec. 18.

"Then my wife went into labor and Adrian was born. I like to think that he was letting me finish the painting. It's not that I'm thrilled with the painting as such; it's the story associated with it."

Apparently, 1988 was a good year for Whelan, since he also produced two of his other favorites that year, the covers for *The Summer Queen* and *The Snow Queen*

by Joan Vinge. "These two companion pieces hang quite well together," he says.

"I like them particularly for the artwork. They bring forth elements and themes important to the books in a simple way, yet there is a lot of detail to capture the viewer's eye. With these two pieces, the necessity of visualizing ideas from the books didn't get in the way of painting them, so they're not overburdened by their connections to the books."

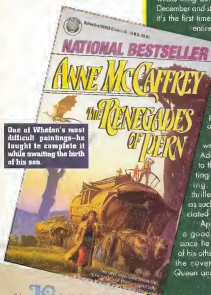
His favorites among his gallery works include *The Avator* and *Passage: The Red Step* (see page 52). Done between 1988 and 1990, they were the first paintings Whelan produced entirely for himself. "In both cases, I concerned myself with doing nothing but satisfying the underlying concept behind each painting, with no outside interference.

"*The Avator* is part of a projected series of eight to 12 paintings dealing with metaphysical subject matter. I've done about four or five. *The Avator* and its companion pieces are meditations on the soul, life after death and all that. There are about four or five levels of meaning in the painting, as is the case with most of my personal works."

"The richest source of inspiration for an artist—for this artist, at least—is what I'm experiencing in my own life," Whelan continues. "*Passage: The Red Step* is, on one level, about my trying to get out of an artist's block resulting from a period of depression I was in for about a month and a half. The image of climbing up the stairs out of darkness and into the light was very meaningful to me.

"After years and years of pondering to art directors and readers, it took a while for me to get up the nerve to do something totally for me," Whelan states. "I didn't realize what I was missing."

—Jack Ship



One of Whelan's most difficult paintings—he fought to complete it while awaiting the birth of his son.

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Basic training

SIMPLE STRATEGIES and DECK DESIGNS for BEGINNERS by myles s. hildebrand

Wanna blast your way through some Stormtroopers? How about showing that upstart Rebel Alliance who's really boss in this galaxy? Grab a few decks of Decipher's *Star Wars Customizable Card Game* and read along!

The Basics

Regardless of whether you play the Light or Dark side, you're going to need a 60-card deck. A well-balanced deck will probably have:

- 12 to 15 space or planet locations
- 15 people, aliens and droids
- 10 starships
- Five devices or weapons
- Two to three vehicles
- 12 to 16 interrupts and effects

The basic tenet of *Star Wars* has always been the Force. In the card game, the Force circulates. Cards from the reserve deck (from which you draw) are activated and placed on the Force deck until needed to deploy characters, ships or interrupts.

Once used, the cards go to the used pile until the end of turn, when they're placed beneath the reserve deck to start the cycle again. If something is lost or destroyed, it's placed out of play in the lost pile. The goal of the game is to get all of your opponent's Force—his cards—into the lost pile.

Always beware of deploying too much because, even though you might have a great army in place, you may run out of cards to draw and then will be unable to hit enemies with your weapons or cause attrition damage.

You might think that if someone gets a good start in the game, his victory is inevitable. Not true. It's easy to come from behind. Many cards favor the underdog, especially the Rebels. The We're Doomed card halves the underdog's losses. Collision and Friendly Fire take out attack-



PUBLISHER: Decipher
DESIGNER: Tom Brauntlich
and Rolfe Tesh
GENRE: Space Opera
SET SIZE: 324 cards
RELEASE: December 1995
PACKAGING: 60-card starter decks;
15-card booster packs
SUGGESTED RETAIL: \$9.50 per starter;
\$2 per booster



ers before they can do damage. The Dark side has many lone pilot or warrior cards that give a bonus to an outnumbered defender.

Locations

A lot can be gained from choosing the right starting location. Locations that give a bonus but won't let your opponent attack too soon are ideal. Since the Dark side always goes first, Death Star War Room is an efficient place from which to intimidate. It has two Force icons for itself and none for the Light side. Counting the personal Force you generate, that

means you start the game with three Force. The Light side won't be able to deploy troops to your side right away. If there's a leader in the war room it means that all the Rebel troopers and Y-wings will be -1 in forfeit value later.

The Light side's Yavin 4: Massassi War Room has a similar forfeit bonus against TIEs and troopers, and only two light force icons. So unless you must choose the Massassi Throne Room that allows the Rebels to start, the War Room is the Light card to use.

Some may argue that a location with both icons is better because you can quickly drain cards from an opponent. The problem with this is that you give your opponent an extra Force card each turn and they can deploy soldiers quickly. It's best to start on your own side of the galaxy.

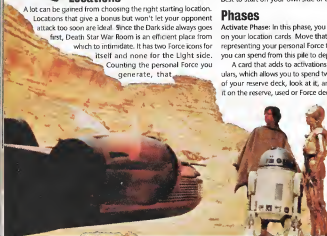
Phases

Activate Phase: In this phase, you count up all the Force icons on your location cards. Move that many cards plus one extra representing your personal Force to your Force pile. Later on, you can spend from this pile to deploy other cards.

A card that adds to activations is the Rebels' Electrobinoculars, which allows you to spend two to draw a card off the top of your reserve deck, look at it, and decide whether to place it on the reserve, used or Force deck. The Imperial alien Labria does the same thing for free as long as you do not draw a vehicle or ship.

Control Phase: This is when you're allowed to drain one card from your opponent for every single Force icon he has at a location you control. Drained cards go to the lost pile and are effectively out of the game.

Some cards, such as vehicles, allow the opponent to move nearby



STAR WARS Card Dissection

- A. Name:** Your favorites from the great trilogy are mentioned in this space.
- B. Icon:** This handy visual reference tells you if the card's rebel, Imperial, alien or whatever.
- C. Destiny Number:** The randomizing element of *Star Wars*—better than dice.
- D. Lore:** Interesting info about your card.
- E. Power:** What you're gonna use to blast the pants off your foe.
- F. Ability:** The suprema stat for using devices and draining Force. You can't leave home without it.
- G. Force Sensitivity:** "The Force is strong in this one." But stronger in some than others.
- H. Text:** The nuts and bolts of this guy.
- I. Deploy Cost:** It takes Force to get these characters out, and this white box says how much.
- J. Forfeit Cost:** This black box indicates how much you can save in Force by giving up this guy. (Quite a lot.)
- K. Additional Icons:** More nice graphics to tell you what else this guy can do.

characters to locations that you control, stopping the drain. Some characters, such as the light side's Shistaven Wolfman and the droid CZ-3, allow movement to the site of a drain as a react. Be careful that you don't spend all your time chasing his drains! You might find yourself out of position or Force when he attacks.

Other cards have good, subtle effects during the control phase. The Light's alien Kabe steals weapons and Figur Darn will usually allow you to retrieve a Force if your three cards beat the opponent's two in a card draw. The Imperial alien M'ayoom Onith can make the Rebel show his hand and discard any males.

Deploy Phase: Here you decide what to put where. Star Destroyers require eight Force to deploy whereas a starfighter might only require one. You can only deploy where you have an icon or presence, unless you use a spy to go in first and lead the way for your troops.

The Dark Presence of the Force adds both Card and Light Force icons to a site, which is good for increasing a Force drain or allowing a deploy. After the first few turns, be leery of using all your Force to deploy everything or you won't be able to fire weapons, move as a react or save up to put out something big. Keeping a few extra Force can also make an opponent think you have a good interrupt in hand.

If you have a lot of locations out and put characters on them, you will drain a lot of cards away but be vulnerable to a strong counterattack. If you sit on a few sites too long, your cards might be drained away or you'll have huge battles between deeply entrenched forces.

Needless to say, if you don't want to fight, you can just sit back and drain your rival's life away, but hey, Luke didn't become a Jedi by sitting in a La-Z-Boy at the old moisture farm.

The next phase is battle, but since it's so important, we'll deal with it in a separate section.

Move Phase: Here you get to (can you guess? yes) move your characters at a cost of Force. Remember: battle first, then move. You're going to have to plan ahead in this game because after you've moved, your cards have to sit there until your next turn.

Draw Phase: The only way to bring more cards in hand is to draw unused Force cards. Maybe it's Vader down there, maybe just a droid, but you're going to have to draw sometime. Remember to keep some Force around for later, though.

Battle Phase

The battle phase can be quite tricky. About half of the interrupts in the game can seriously affect the outcome.

In general, attack in force or not at all. Two equally matched combatants will do less real harm to each other than you'd think, unless a lot of weapons are involved, in which case everything dies.

After the attacker pays one Force to start the rumble, the first

If you were buying a bucket of packs looking for those main characters you crave so badly, you'd probably have more commons than you'd know what to do with. Well, here's the deck for you, and it works for both Imperials and Rebels.

These common ships and troopers deploy for free if there's a leader of ability three or more present. Play the leader on the capital ship and shuttle the troopers to the planet as needed or deploy on a planet site and use Nabrun Leids/Els Helrot interrupts to transport cheaply.

This is a great Force-draining deck, but light on weapons and destiny. Don't give up the ghost, though: Overwhelm quickly with cheap deployments and Force drains, especially if you add some vehicles. Extra strength comes from the unique leaders who are often skilled pilots and warriors.

The strength of the Dark side is in the Bantha/Tusken combo. Tusken gain strength in numbers—up to 10 power for four at one site. But Banthas (creature vehicles) give +1 to every Tusken. So, four Tusken and four Banthas at one site is 10 power for the Tusken, 16 in Bantha bonuses for the Tusken, and four power from the Banthas themselves—a total of 30! The Banthas are vehicles yet also have five ability. This means that two of them alone can give presence to a site. Quite a nice mobile attack force.

The Jawas are good because they

require one Force from an opponent in order to play, which is annoying. You eat his Force and he gets nothing for it. If you have Jawa Camp on the table, you can deploy Jawas at a cost only to you, which might be necessary early in the game.

Ingredients

Light Side

- 12 Tatooine planet sites
- 3 Tatooine space sites
- 5 X-wings
- 3 Proton Torpedoes
- 1 Sandcrawler
- 2 Landspeeders
- 4 Jawas
- 1 Owens Lars
- 1 Beru Lars
- 1 Luke Skywalker
- 1 Obi-Wan Kenobi
- 1 Beru Stew

Dark Side

- 12 Tatooine planet sites
- 3 Tatooine space sites
- 5 TIE Advanced x1
- 3 Boosted TIE Cannons
- 1 Sandcrawler
- 4 Banthas
- 2 Jawas
- 8 Tusken Raiders
- 1 Dathcha
- 1 Wuher

of the three steps is to fire weapons. (Having the Dark alien Felipern Trevagg present greatly increases the cost of an attack, so he's nice to defend with.) Both attacker and defender can take pot shots to see if anything gets hit and will die at the end of the turn. Say your Stormtrooper fires his blaster at a Rebel guard. You draw the top card off your reserve deck and look at it. In the top right corner is a number from one to six (locations are rated zero). You get a three. Since that's more than the guard's ability of one, the guard is hit and will die later.

These "destiny draws" are one of the most intriguing things in the game. Since most of the rare or powerful cards have low destiny numbers, there's little sense in stocking them. In fact, common interrupts, events and devices have the highest destiny numbers.

The second step is to total the power on both sides. If any side has total ability of four or more, the player can make a destiny draw and add that number to his power. Then you compare. Say it's the Empire's 11 vs. the Rebellion's six. By subtracting the numbers, we find that the Alliance has to take five battle damage,





This is why ganging up is so great. If eight Rebel troopers attack one Stormtrooper, the power (without a destiny draw) is eight vs. one, so the Imperials have to eat seven damage, which is solved by discarding from his piles, hand or the battle site. Add in a destiny draw of, say, four, and the loss of that lone Stormtrooper caused the Dark side to lose 11 cards!

The third step is attrition, or casualties of the battle. Remember that destiny draw of four in the example with the eight Rebel troopers? Well, the Empire must forfeit that amount of cards from the battle site. That's so he can't keep his battle force in place just by throwing away cards in hand.

Some characters are immune to destiny less than a certain amount. Vader is one of these. If he was in the above battle, he'd still be around—and really pissed!

One of the best combinations for the Dark side is Dr. Evazan and Ponda Baba (the two guys Obi-Wan Kenobi sliced in the Cantina). The doctor boosts Ponda's power by three and can immediately "operate" on hit characters, which sends them out of the scene. That way, they aren't around for the power tally or to settle attrition. It definitely swings things in the Empire's favor. If you have these warriors or the regenerating Myo, you'd have to be high not to play them!

The Rebels have a few tricks of their own. The Mantellian Savrip effect allows you to use the forfeit values of cards from your hand. This means that instead of tossing away eight cards, you toss away one Corellian Corvette. As well, Talz deploys for one but forfeits for four and can be sacrificed instead of hit characters. So if a good warrior is hit, Talz takes the fall and you keep your warrior.

Parting Advice

Unlike the Boy Scouts, you don't need to prepare for all contingencies. "But what if my Obi has to fight his Vader and I need a Krayt Dragon Howl to...?" Blah, blah, blah. If you stock your deck with "what if" cards, you have very little flexibility. If you want a card that cancels specific interrupts or events, use Alters and Sense cards, which counter them all.

The most important thing is to have fun. That way the Force will always be with you.

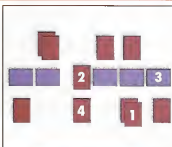
Mike S. Haskins is an addiction counselor in east Toronto, Canada, who's decked to the "Star Trek" and "Star Wars" universes.



The Card to Get

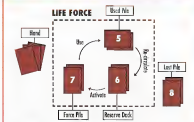
Why is Darth Vader so powerful?

He might cost a lot, but he's a bitchin' pilot and warrior, he's got a power of six, and his ability of six guarantees successful Sense and Alters. He increases attrition damage and he's got so many boost and interrupt cards you'd have to be crazy not to play him in a Dark deck. Besides, how seductive could the Dark side of the Force be without the Dark Lord of the Sith?



The Playing Field

- Character Cards:** The boys or girls who will win or lose the game for ya.
- Systems:** Planets or space cards to which sides are linked.
- Sites:** The places within a system where your characters or vehicles can be played.
- Starships:** The way characters move between systems.
- Used Pile:** Where the cards from your force pile go after they're used.
- Reserve Decks:** The customized deck you bring into the game.
- Force Pile:** Where cards from your reserve deck go so you can use them as Force.
- Lost Pile:** Where destroyed cards go.



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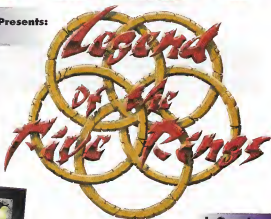
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CONTEST

Alderac Entertainment Presents:



InQuest
CONTEST

Looking for a new and different card gaming experience? Then we recommend that you try *Legend of the Five Rings*, the game from Alderac Entertainment that uses feudal Japan as its backdrop. It's just a bit different from your usual sword 'n' sorcery stuff, and a pretty darned fun game to boot.

And there's no time like the present to give it a whirl. Why? Two reasons: One, the new expansion, *Forbidden Knowledge*, just came out; two, you can get yourself going in this new and exciting game for free if you're lucky!

Oh, Yeah? Like How?

It's a random drawing. Just fill out the coupon, send it in, and you could win. Randomly selected winners could hook these great prizes:

Great Prizes

- GRAND PRIZE (1):** One lucky reader will receive a complete set of the *Forbidden Knowledge* expansion set, a *Forbidden Knowledge* uncut sheet and a snazzy *Legend of the Five Rings* T-shirt!
- SECOND PRIZE (10):** Ten readers will each receive a *Forbidden Knowledge* uncut sheet and a *Legend of the Five Rings* T-shirt!
- THIRD PRIZE (20):** Twenty readers will each receive two *Forbidden Knowledge* booster packs to get their feet wet in the game!



This month's contest is sponsored by Alderac Entertainment, a bunch of guys who really know their sushi.

The Legalese

No purchase necessary. Contest is open to anyone except employees of Wizard Press, Alderac Entertainment and whoever handles the printing or them being in. What's more...you speak an English? Print your name, date of birth, address, city, state, zip and telephone number with area code on the official entry form or a 3x5-inch index card. Enter as many times as you like. Mail each entry separately to: *Legend of the Five Rings Contest*, c/o Wizard Press, P.O. Box 118, Congers, NY 10920-0118. No mechanical reproduction of completed forms are accepted, but you can photograph the entry form before filling it out if you don't want to mess up your imagination. All entries become property of Wizard Press and none will be returned. All taxes (federal, state and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prize will be offered. Prizes are awarded to the owner of the contest winners and are not transferable. Offer void where prohibited, regulated or restricted by law to a consumer inconsistent with the purpose and rules herein. Hey...why does Gollum keep attacking when someone? Give up! Guess after eating some Chinese, he's hungry again in a couple of hours! Get it? You're here you're hungry after eating Chinese food and...oh, forget it. All entries must be received at central headquarters by June 28, 1996. Wizard Press is not responsible for lost, late, misdirected or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. Prize winners will be selected by random drawing from among all properly completed entries by Wizard Press. Drawing will take place on July 15, 1996.

For a list of winners, available after July 15, 1996, send a self-addressed stamped envelope to: *Legend of the Five Rings Winners*, c/o Wizard Press, P.O. Box 118, Congers, NY 10920-0118.

Fill this sucker out, put it in an envelope and send it to:

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Contest Entry Form

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HOWDY, B.J. HERE -- I'M YOUR BASIC 14-YEAR-OLD WHIZ KID AND MAGIC ENTHUSIAST. TODAY I'D LIKE TO DISCUSS A BIT OF --

MAGIC Etiquette

APPROPRIATE BEHAVIOR FOR PLAYING MAGIC: THE GATHERING

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1. NEW PLAYERS ARE ENJOYING MAGIC EVERY DAY. LET'S AVOID TURNING THEM OFF BY HITTING THE NOVICE WITH A CHANNEL / FIREBALL ON YOUR FIRST TURN.



2. RULES OF SPORTSMAN-LIKE CONDUCT APPLY. NO STACKING MANA BY HIDING ONE CARD UNDER ANOTHER OR SNEAKING MORE THAN ONE CARD PER TURN!



4. CARDS LIKE CHAOS ORB AND JESTER'S MASK GIVE US ENOUGH TO CONCERN OURSELVES WITH. REFRAIN FROM DEMONIC UTTERANCES WHICH MAY FRIGHTEN OLD LADIES AND HIGH SCHOOL PRINCIPALS.



3. PLEASE REMEMBER YOUR SIDEBORD, OR ADDITIONAL CARDS YOU MIGHT NOT USE ORDINARY WHICH ARE ALLOWED SPECIFICALLY TO STOP KILLER DECKS, SHOULD ONLY INCLUDE 15 CARDS.



MAGIC: THE GATHERING © 1996 WIZARDS OF THE COAST

5. IT'S FINE TO SHOW A STRONG INTEREST IN THE GAME, BUT NOT AT THE EXPENSE OF PERSONAL HYGIENE.

MAGIC IS EVERYTHING!!

WHAT ELSE MATTERS?

THE WORD "SOAP" COMES TO MIND.



6. WATCH YOUR OPPONENT'S CARDS, AND DON'T LEAVE WITH A BIGGER DECK THAN YOU CAME WITH.

WELL, YOU SURE WON THAT TIME! GOOD JOB. GOTTA GO NOW--BYE!

HA-HA! I SURE SHOWED-- HEY! WHERE ARE ALL MY PHANTASMAL TERRAINS?!



7. DON'T ADD INSULT TO INJURY-- RESIST SPOUTING CLEVER PHRASES EACH TIME YOU INFLICT DAMAGE.

SPANK!

HA! SPANKED YOU!

I'M SO COOL! AREN'T I COOL?!

OH, ASTONISHINGLY SO.



8. ONLOOKERS SHOULD REMAIN SILENT, AND NOT WHISPER ADVICE TO ONE OF THE PLAYERS.



9. RETAIN YOUR POISE AT ALL TIMES-- AND AT LEAST PRETEND TO LOSE GRACEFULLY.

OH, YOU BEAT ME, EVEN THOUGH I HAD YOU DOWN TO ONE LOUSY LIFE POINT. YOU BEAT ME. HOW CHARMING. I CONGRATULATE YOU. HEH, HEH...

SO FOLLOW THESE GUIDELINES TO MAKE PLAYING MAGIC: THE GATHERING MORE THAN JUST FUN, BUT A JOYFUL ENDEAVOR OF COURTESY AND REFINEMENT.



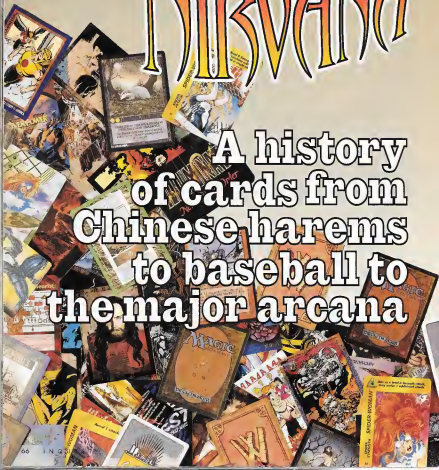
OH, WHAT A FESTIVE GAME!! HOW REFRESHING TO FACE SUCH A CAPABLE OPPONENT! MY, YES!!

SPECIAL THANKS TO CREATIVE CONSULTANT DAVE MARTIN

CARDBOARD NIRVANA

By Eric Black

A history
of cards from
Chinese harems
to baseball to
the major arcana



Pay \$350 for a piece of cardboard?

Sure, it sounds silly when you put it that way, even if the card does say Black Lotus. Yet sports nuts don't think twice about spending thousands of dollars on baseball cards.

Take for example the 1933 Napoleon Lajoie card, which in mint condition goes for around \$6,500. Who's Napoleon Lajoie? It doesn't matter. In 1933 he swung a stick at a leather spheroid, so now we must all pay fiscal homage to him.

Come to think of it, this whole trading card thing is completely bizarre. How has the human race gotten to the point where a person will work for hours—even days—to earn enough money for a cardboard rectangle with some pretty colors on it?

I'm so glad you asked...

Quick! To the Bordello!

Cards were first invented in China in the 10th century. Legend has it they were created to solve a rather unusual problem: What do you do with a bored harem?

Traditionally, Chinese emperors had 121 wives organized into five ranks: one empress, three consorts, nine spouses, 27 concubines and 81 assistant concubines. Things could get pretty slow if you were, say, assistant concubine No. 78. You can only file your nails so many times before you start thinking about shoving your emery board up assistant concubine No. 77's nose just to see what would happen. Thus, cards were invented to keep the emperor's wives from clawing each other's eyes out.

Chinese cards were made from flexible strips of white cardboard about 5 inches long and 1.5 inches wide. A deck consisted of 40 cards divided into four suits: coins, coins strung together, piles of coins

strung together, and lots of piles of coins strung together. (Mercifully, the inventor stopped here.)

Each card in a suit was numbered 1 through 10 and bore an appropriate illustration (e.g., the eight of coins had a drawing of eight coins), except for the suit of piles of coins strung together, which was represented by pictures of guys with funny hats. Who are they? Who knows. Maybe they're the emperor's 121 brothers-in-law saying, "Hey man, I really need a new transmission. Could you lend me a pile of coins strung together till next March?"

Not to be outdone, the nobility of India invented their own playing cards in the 10th century using discs of lacquered wood that were anywhere from 2 to 5 inches across. Like the Chinese cards they were divided into various suits, each based on a different incarnation of the Hindu god Vishnu. Deck sizes ranged from 96 to 120 cards, but history does not record just how you were supposed to shuffle 120 wooden discs. No word either on whether it was okay to use an incarnation of Vishnu as a coaster.

One of the Indian cards showed the Hindu deity Ardhanarisvara holding a sword, a cup, a coin and a wand, and while no one knows for sure if there's a connection, these happen to be the four suits in early European cards and tarot decks. (See the sidebar for more on the tarot.)

By the way, if you're curious about the Chinese emperor's sleep schedule, it went like this: The emperor spent one night alone with the empress, then one night with the three consorts as a group, one night with the nine spouses as a group, three nights with different groups of nine concubines, nine nights with different groups of nine assistant concubines, then back to the empress again. Tired?

Read 'Em and Weep, My Liege

Playing cards first appeared in Europe in the second half of the 14th century. Early Italian decks had anywhere from 52 to 60 cards divided into the sword, cup, coin and wand suits, and each suit had pretty much the same cards we have today: ace, two, three and so on all the way up through king. Decks with 60 cards had additional court cards in each suit; sometimes they were knights, sometimes they were attendants to the queen.

Historians believe European cards were inspired by cards from the East. Italian merchants may have come across Chinese decks in their dealings (so to speak) with silk and spice traders, or crusaders may have picked them up from Arabs in the Holy Land. ("Look, honey, I've brought back cards. And here's the head of the guy who gave 'em to me!") However they got there, they spread quickly. By the middle of the 15th century, cards could be found in every country in Europe.

The oldest surviving cards were made in France around 1440. They are a set of 10 face cards found in the cover of an old book. They'd been glued into the binding to help stiffen it, and they have the first known examples of hearts, diamonds, clubs and spades. Why hearts, diamonds, clubs and spades? Nobody knows. Stop asking so many questions.

European playing cards used to have plain backs, which meant that if Olaf down at the paper factory sneezed while making the sheet your cards were cut from, your ace of spades could wind up being permanently marked with, say, a piece of spinach. It wasn't until the middle of the 19th century that it became common to cover up imperfections in the paper by printing card backs with either a solid color or a design.

Another card innovation, the double-headed face card, didn't





Antique Chinese mah-jongg cards

appear until 1813, when a German company issued a deck celebrating a recent battle. They used portraits of the monarchs and generals from the winning side for the king and jack cards, and printed their faces on both the tops and bottoms so the card looked the same no matter which way you held it. Before then, face card pictures had heads at the top and waists at the bottom; if you got dealt a mess of these cards and they happened to be upside-down, the odds were good you'd absent-mindedly turn them right side up, tipping off everyone at the table in the process.

Another innovation, the joker, made its first known appearance in 1857, courtesy of Samuel Hart & Co. of New York. It was introduced as a novelty item. The term "joker" has come to mean any extra card included with a standard deck.

It's Not Your Turn, Genghis. Put The Little Fishie Back in The "Lake."

By now you're probably wondering what the heck card players have been playing for the past 1,000 years. Did the emperor's concubines sit around saying, "Okay, Texas seven card stud, Alabama rules, deuces and snowmen wild," before they dealt? Or did Genghis Khan get that maniacal, blood-curdling glint in his eye as he stared across the table at his opponent and said, "Go fish?"

The original Chinese card games were probably derivations of existing dice and board games, but as time went on new games were invented

just for cards. An early Persian game called *ds-nds* was the original collect-cards-by-suit-or-kind game. Variations of *ds-nds* have been popular for centuries, including such favorites as poker, gin, go fish and so on.

Poker fans who think Hoyle is some big expert on the game and who buy all those *According to Hoyle* books are in for a big surprise: It's impossible to play poker according to Hoyle. Hoyle died in 1769, decades before poker was invented. Edmund Hoyle was an English attorney who wrote about card games that are now almost unheard of, like whist and piquet. The companies that publish *According to Hoyle* books are using his name the same way dictionary publishers use the name "Webster." Think about it: Just because your dictionary has an entry for "McNugget" doesn't mean Daniel Webster ever heard of one.

Poker originated in the gambling rooms of 19th century Mississippi riverboats. The earliest mention of the game is from 1834, when it was still played with only 20 cards: aces, 10s and face cards. As poker evolved, it gave birth to a number of saloon-based offshoots in which players gambled for drinks. These games, rum poker and gin poker, eventually became known as rummy and gin. Game designers, take note: There's still room for pinia colada poker, tequila popper poker, and vomit-in-your-friend's-car-on-the-way-home poker. Eternal fame can be yours.

The blackjack family of games, which includes baccarat and chemin-de-fer, dates at least as far back as 1490 when baccarat was introduced to the French court of Charles VIII. War—the card game,

that is—is even older. Charles VI was cuckoo for it, which helps explain why he was known as Charles the Fool. Actually, Charles the Big Card-Slapping Baby is more like it.

And Then Commercialism Set In

Trading cards have their roots in an odd 19th century playing card custom. Before manufacturers started printing on both sides of cards, it was common to use the plain white backs as scratch paper. If you paid a visit to someone's house, for instance, and they weren't there, a servant would offer you a stack of cards on which to leave a note. Eventually people decided to stop wasting playing cards and instead had calling cards printed up with their names on them. Businesses started making similar cards, called trade cards (sort of like our modern business cards), and by the 1850s collectors were busy stuffing shoe boxes full of every trade card they could get their hands on. Sound familiar?

In the 1880s, tobacco companies started putting cardboard rectangles in cigarette packs to keep the packs from being crushed during shipping. Someone then hit on the idea of turning the cardboard into a promotional tool by putting a picture on one side and a cigarette ad on the other, making it into a collectible trade card. Early cigarette card series featured flags, birds, presidents, fruit and, of course, baseball players.

The first baseball cards were made in 1886 by an obscure New York company named Goodwin. Action photography didn't exist back then, so Goodwin had players go into a studio and pose in front of a backdrop, pretending to hit or throw a baseball dangling from the

It says here that if you bite into a Certs with the lights off you can see a spark!





A playing card from 15th-century France, the oldest ever found in Europe

ceiling on a string. As if they didn't feel stupid enough already, playing in those droopy, flannel long-john things.

Starting around 1908, candy companies started manufacturing cards aimed at kids, and when tobacco companies stopped producing cards in 1914 the candy folks took over completely.

The first "gum" cards came out in 1933, made by the Gouley Gum Company. Topps made its debut in 1951 and soon acquired the exclusive rights to sell baseball cards packaged with a confection. In 1963, Fleer tried to get around this by selling card packs labeled "Fleer Major League Baseball Cards With Cookie," except the "cookie" was really just a piece of gum, i.e., a confection. Topps was not amused and Fleer was ordered to stop.

Eighteen years later, in 1981, Fleer finally realized that it could get around Topps' monopoly by packaging its cards with something other than gum. And so the Fleer Major League Logo Sticker (with baseball cards) was born. Donruss followed suit, packaging its cards with a puzzle piece.

Increased competition led to a golden age for baseball cards in the mid- to late '80s. Markets prospered and prices on vintage cards shot through the roof. This golden age was best represented by a new company in the baseball card biz: Upper Deck, which joined the fray in 1989.

Upper Deck's cards were

printed on better stock than Topps', Fleer's or Donruss'. It also featured higher-resolution photos and holograms on the back to prevent counterfeiting. Soon, everyone was printing premium cards, with increasingly higher price tags. Packs of baseball cards that used to be 50-cent impulse buys were now \$4 investments.

In 1991, perhaps fed up with the paperwork needed to obtain the bank loans needed to buy cards, collectors collectively threw up their hands and said, "Oy gevalt! Enough!"

The baseball card market is currently in what economists call a down cycle. Or as sports fans might say, the market is currently lying low, waiting for the right moment to follow the lead of Michael Jordan and Magic Johnson and come out of retirement.

No, Please, No More Sports

Not everyone is crazy about sports cards, of course, and card manufacturers have always printed alternative sets. Some of the more famous ones have been *Moss Attacks*, *Wacky Packages*, *Garbage Pail Kids* and a little game called *Magic*.

That last product was designed by Richard Garfield and released by Wizards of the Coast in August 1993. The original print run, supposed to last six months, sold out in six weeks. The following year, TSR offered a collectible card game of its own, and in 1995, dozens of CCGs were released.

So that's pretty much the whole card story in a nutshell.

But it still leaves you wondering: What if cards hadn't caught on in that fateful harem? What if all the emperor's wives had taken up macramé instead, and cards had been replaced throughout history by wall hangings and potholders? Would anyone pay \$6,500 for a Napoleon Lajoie tea cosy?

If so, please contact Eric Black, care of Wizard Press. Hurry while supplies last!

Eric Black is a freelance writer living in Los Angeles. He also has a set of hand-knit Moxes for sale.

Hand-printed popier-mâché Indian cards from the 19th century

THE TAROT

If you've never seen tarot cards, you're missing out on one of the most surreal things humans have ever devised, second only to Life, M-A-D-E K-A-I.

The tarot is a deck of 78 cards that in the right hands can supposedly help divine the future. Fifty-six of the cards look like standard playing cards, with four suits of 14 cards each. The modern names for the suits are wands, cups, swords and pentacles. The other 22 cards are known as the major arcana, and they are major bummer.

The major arcana are sort of like a big set of platons: They don't really have anything to do with the rest of the deck, they're just there to look cool. They have such names as The Fool, The Lovers, Temperance, The World and Death, and each has a picture to accompany the title.

The basic tarot images are standard from deck to deck, though each deck offers its own details and interpretations. Some of the pictures are downright creepy.

The Tower, for example, depicts a lumpy little smiley-face man vanishing lightning on a tower that two men are falling out of. Also: The Hanged Man shows a bleated-looking man with a face hanging by his foot from a tree. And strangest of all, The Wheel of Fortune depicts a centaurian actually chasing the gift certificate instead of the prizes. (Okay, so I made that one up, but there really is a Wheel of Fortune card.)

While the earliest known tarot packs date back to 1392, occult legend claims the deck is much older than that. Supposedly, a group of high priests in ancient Egypt knew their kingdoms was about to fall into the hands of barbarians and were afraid their libraries would be burned and their wisdom lost forever. So they encoded everything they knew into the tarot pictures and gave them to a passing gypsy, hoping their learning would be spread throughout the world in the guise of a common card game.

It's a cute story, but historians feel it's highly suspect. A more likely explanation is that the cards were created by a band of 12th-century heretics called the Waldensians. The Waldensians were outlawed by the Catholic Church and forbidden to associate with other Christians. To continue to preach and make converts, then, they would have had to disguise their teaching as something innocuous, like a deck of cards. They may well have invented the tarot for the purpose, but no one really knows for sure.

So there you have it: The tarot cards for people who feel World-vibz Thrills just aren't weird enough.

—Eric Black



shows & conventions

DEAR SHOW & CONVENTION ADVERTISERS,

Our readers have been begging us to create a Shows & Conventions section in *InQuest*—and as demanding as they may be, we still like to give them what they want.

These game/hungry readers are seeking refuge in your events so let us send you our kiss...our poem...our huddled masses. See, by placing your listing in *InQuest* each month, you'll be reaching thousands of ultra-active gamers easily and affordably. And that's what you want.

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EVERY WEDNESDAY, FRIDAY & WEEKENDS IN APRIL, CORONA

Main Event Collector's Show in the Inland Empire's longest running show, Southern California's newest and best location, 2180 Nevada Street, suite 190, take the 91 Freeway exit south on McKinley, turn right on Simpson, turn right on Duport, and it's on the corner of Duport and Nevada, facing the freeway, 100 eight-foot tables @ \$30 each, free admission and parking, Weds & Fri 5-10pm, Sat & Sun 10am-5pm. An combination, 12 satellite TVs, comics, Magic, toys, figurines, Hot Wheels, Starting Lineup, sports cards, non-sports cards, giveaways, and many more attractions. MAGIC: THE GAMING TOURNAMENTS HELD EVERY SUNDAY. Appearing May 18, artists and publisher from BLUE COMET PRESS (Zanussi Star-Warrior and Deathrun). Contact: Mike Ewert for dealer information @ 909-371-4451 and ask about our discounted monthly rates, tournament information, signings and other special show events.

JUNE 21-23, SAN FRANCISCO

Khalo Brain Games Productions presents Manifest '96, Cathedral Hill Hotel (for room bookings and directions call 800-622-0855), pre-register for Manifest before 5/15 to get the special \$20 three day pass. Send your name, address & phone # with a check or money order to: Khalo Brain Games, P.O. Box 170436, San Francisco, CA 94117. Parents who attend with their paid child get 1/2 off the special rate. After 5/15, the four day pass is \$30. A single day pass is \$15 and is available at the door only on the day of the festival, call for show times. Manifest, North America's largest trading card convention, is three days of morning card gaming fun and excitement. Featuring over 25 different MAGIC TOURNAMENTS, over 20 other NON-MAGIC TOURNAMENTS (including Wizards of the Coast Professional Tournament qualifier round), 24 hour open gaming, free demos with free cash, a 4,000 sq. ft. exhibitors hall, special seminars and special guests! Over 20 different card manufacturers will demo their latest additions to the growing world of trading card games. Attendees can speak with the manufacturers directly with comments and questions about their games. Special guests include: Tara Wylie and Mark Reservoir of Wizards of the Coast, artist Randy Gallagher and many others. Other special events include the Quest for the Game of Oanther, which is a weekend long "Board" style tournament. The "Auto Room," an ongoing sealed-deck tourney where you must play for ante, was the surprise hit of Manifest '95 and will be back again. Introducing this year, the "Tournament X" room, where a different rules variant tournament will be conducted every few hours. Come with your suitcase of cards to be prepared to create "unusual" decks of all sorts. There will also be a pairs tournament, an "under 15 year old" tourney and a 108 card or larger size deck tournament. For hotel accommodations, stay at the beautiful Cathedral Hill Hotel and pay a special Manifest price of only \$82 a night plus tax. Pay this special rate up to 3 days before or 3 days after Manifest. For more information about Manifest call the Hotline @ 415-985-5223 or check out our World Wide Web site @ <http://www.khalo.com/manifest>. E-mail can be addressed to magic@sinus.com.

GEORGIA

JUNE 20-23, ATLANTA

DragonCon '96, Atlanta Hilton and Towers, Westin Peachtree Plaza and the Atlanta Civic Center, 350 tables (sold out) and 120 exhibit booths (few remaining), \$45 for a 4 day pass (in advance), dealer hours: Thurs 12noon-6pm, Fri-Sat 10am-6pm, Sun: 10am-5pm. Over 300 guests come include: Neil Gaiman, Goree Shamus, Al Foldstein, Mark Hamill, John Kricholas, Kevin Smith, Dr. Timothy Leary, Bruce Sterling, R.L. Stine, R.A. Salvatore, Patricia Kennedy, Larry Elmore, Clyde Caldwell and many more. Programming runs a full twenty-four hours on Thursday, Friday and Saturday with multiple musical performances each night (featuring GWAR, The Flash Girls, Glass Hammer). Gaming highlights include: \$1,000 AD&D 5-player team tournament, \$1,000 Starfleet Battles Tournament, 21 RPGA Events, 7 Living City Events (including Live Best-run tournament), 2 Living Jungle Events, 2 Living Seattle Event, House of Evil, Living City Poker, World Crisis Role-Playing simulation, 3rd annual 4 day Super Battletank Tournament, complete Putting Billy Tournament, Magic: The Gathering events (officially sanctioned by the Wizards of the Coast) Duelists' Convection, four live role-playing events featuring Dark Confrontation and Liquid Dreams' Wealth and Magic, a room full of the latest computer games, with special demonstrations of the latest Design Systems games from Richard "Lord British" Garriott. Contact: DragonCon @ 770-925-0115 or link to our World Wide Web site at <http://www.dragcon.com/~dragcon>.

ILLINOIS

JUNE 1-2, SPRINGFIELD

Card Con '96, Prairie Capital Convention Center, 1 Convention Center Plaza, pre-register by April 31 - \$15 and no entry fee, pre-register by May 20 - \$20 and no entry fee! ("Sealed Deck" tournament fees will be dependent on a combination of whether the person pre-registered and/or purchased their cards from the tournament coordinator). At door \$7/day plus applicable entry fee for each tournament, Sat: 9am-4pm, Sun: 10am-6pm. Thousand in prizes and giveaways. Demonstrations, exhibitors, dealers, over twenty CCG tournaments (sanctioned and non-sanctioned), and comics. Portions of proceeds to benefit "Children's Miracle Network." Tournament highlights include: 4 Magic: The Gathering events, 2 Star Wars, Marvel Dinosaur, D&D, Star Trek: TNG, Star Trek: The Next Generation, Backspace, Goblins, Shadowfist, and more. Trophies and prizes will be given to the winners of each CCG tournament. In addition one person will be crowned Grand CCG winner. They will receive the grandest trophy of them all and at least \$500 in CCG related products. The Grand CCG winner is on honor based on participation and will be awarded to the person who accumulates the most points for their participation in various tournaments and demonstrations. For more info, send a SASE to: Lamont E. Gary, Event Coordinator, 209 Springfield Drive, Springfield, IL 62702, 217-546-4756 or contact: Chris Martin @ 217-753-3914, Get 'Em City.

MASSACHUSETTS

MAY 18, BOSTON

Gray Matter, 57 Park Plaza Hotel, 200 Stuart Street, 417-482-1800, M/TG convention & tournament. GRAND PRIZE: \$1,000 in CASH or THE BIG TEN (5 Marcs, Black Lotus, Time Walk, Timeheist, Ancestral Recall and a Time Vault) over 15 tournaments throughout the day. Huge dealers area. Doors open 9am, \$14 in advance, \$17 at the door. Contact: Glen Friedman, Gray Matter, 291 7th Avenue, 9th floor, NY, NY 10001, 212-633-1288, E-mail: graymatter@expresways.com.

JUNE 15, BOSTON

Gray Matter, 57 Park Plaza Hotel, 200 Stuart Street, 417-482-1800, M/TG convention & tournament. GRAND PRIZE: \$1,000 in CASH or THE BIG TEN (5 Marcs, Black Lotus, Time Walk, Timeheist, Ancestral Recall and a Time Vault) over 15 tournaments throughout the day. Huge dealers area. Doors open 9am, \$14 in advance, \$17 at the door. Contact: Glen Friedman, Gray Matter, 291 7th Avenue, 9th floor, NY, NY 10001, 212-633-1288, E-mail: graymatter@expresways.com.

NEW JERSEY

MAY 25, EDISON

Gray Matter in New Jersey (formerly East Coast Magic), Rampton Inn, exit 10 off NJ Turnpike, M/TG tournament. GRAND PRIZE: \$1,000 in CASH, over 15 tournaments throughout the day. Big dealers area. Doors open 9am, \$12 in advance, \$15 at the door. Contact: Jim Peniczone, Gray Matter, 291 7th Avenue, 9th floor, NY, NY 10001, 212-633-1288, E-mail: graymatter@expresways.com.

JUNE 29, EDISON

Gray Matter in New Jersey (formerly East Coast Magic), Raritan Inn, exit 10 off NJ Turnpike, I-26 tournament: **GRAND PRIZE** - \$1,000 in CASH, over 15 tournaments throughout the day. Big dealers area. Doors open 9am, \$12 in advance, \$15 at the door. Contact: Jim Perricone, Gray Matter, 291 7th Avenue, 9th floor, NY, NY 10001, 212-633-1288, E-mail: graymatter@expressways.com.

NEW YORK

MAY 11-12, NEW YORK

Gray Matter presents the Magic: The Gathering Northeast Regional Championship, New Yorker Hotel, 34th Street & 8th Avenue, MTG convention & tournament: **GRAND PRIZE** - \$5,000 in CASH PRIZES and 11 ENTRIES into the MAGIC: THE GATHERING NATIONALS CHAMPIONSHIP over 50 tournaments throughout the weekend. Huge dealers area. Doors open 9am, \$25 in advance, \$30 at the door. Contact: Glen Friedman, Gray Matter, 291 7th Avenue, 9th floor, NY, NY 10001, 212-633-1288, E-mail: info@magground.com.

JUNE 8, NEW YORK

Gray Matter in NYC (formerly NY Magic) New Yorker Hotel, 34th Street & 8th Avenue, MTG convention & tournament: **GRAND PRIZE** - \$1,000 in CASH or THE BIG TEN (5 Wizards, Black Lotus, Time Walk, Time Spiral, Ancestral Recall and a Time Vault) over 25 tournaments throughout the day. Huge dealers area. Doors open 9am, \$14 in advance, \$17 at the door. Contact: Glen Friedman, Gray Matter, 291 7th Avenue, 9th floor, NY, NY 10001, 212-633-1288, E-mail: graymatter@expressways.com.

JUNE 8, NEW YORK

Magic Tournament, St. Paul's the Apostolic Church - Auditorium, 415 W. 59th Street, pre-registration \$12, \$15 at the door, (send money order to Georgina News, Finest Collectors, Inc., P.O. Box 39, Bronx, NY 10471), 914-376-3499 until May 31st, 1996) doors open at 9am. Special events include: 8 cash prizes, grand prize \$1,000 cash,

2nd prize \$500, 3rd prize \$250, 4th prize \$100, 5th-8th prizes \$50, 7th-8th prize \$25. DEALERS WELCOME! Contact: Georgina News @ 914-376-3499.

JUNE 15, LONG ISLAND

Gray Matter in Long Island (formerly NY Magic) Long Island Marriott, exit M4 off Meadowbrook Pkwy (next to Nassau Coliseum), MTG convention & tournament: **GRAND PRIZE** - \$1,000 CASH or THE BIG TEN (5 Wizards, Black Lotus, Time Walk, Time Spiral, Ancestral Recall and a Time Vault) over 15 tournaments throughout the day. Huge dealers area. Doors open 9am, \$14 in advance, \$17 at the door. Contact: Glen Friedman, Gray Matter, 291 7th Avenue, 9th floor, NY, NY 10001, 212-633-1288, E-mail: graymatter@expressways.com.

OHIO

JUNE 1-2, CLEVELAND/RICHFIELD

Promotions Unlimited Presents Cleveland/Richfield Comic Book & Man sports Card Convention, Richfield Holiday Inn, Rt 21 & Ohio Turnpike exit 11 or I77 & Brecksville Rd, exit 145, 70 - 6 - 33 tables @ \$90 for 1, \$170 for 2, \$240 for 3, \$300 for 4 (prices are for both days), \$5 admission or \$8 for both days, children 6 and under are free, Saturday 10am-5pm, Sunday 10am-4pm, promotional material to be given away, drawings to be held both days, Magic Card tournament held both days, hosted by: "Big Buddha's Comics," for Magic information & pre-registration contact: Jeff or Susan @ 216-896-3435. Guests include: Buzz (Vampirology - artist, inks, pencils), Martin Egan (Aquaman - pencils, DC comics), Susan Van Camp (Magic card artist & designer of the new game, "Dragon Slime"), Robert A. Kraus (creator of "Chokun the Forever Man", The Executioner, also president of: Rik Graphics), Barry Link (creator of: Princess, Magician for three - artist, writer, animator, also a shop called "Gill" The Walking Dead, self publisher: Piffle Productions, developing a role playing game called "Backwaters of Mythicism"), other guests and activities will be announced as they are confirmed, for convention information contact: Promotions Unlimited - Steve Weiser @ 216-650-4039 or E-mail @ dabbie56@tc.netcom.com or FAX to 216-650-4039.



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*A zillion means a whole bunch, i.e. more than forty, maybe less than a googolplex.

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Card Stock

Tracking trends in the card game market

ANTICIPATING ALLIANCES' ARRIVAL

Perhaps it's a bit early to make a judgment, but hobby retailers are expressing disappointment that the upcoming launch of *Magic: The Gathering's* *Alliances* expansion isn't generating the excitement accompanying earlier releases. The ninth *Magic* expansion set will consist of 140 cards and is slated for an early June release. Twelve-card booster packs will have a suggested retail price of \$2.45.

Jim Esert, owner of Castle Archon in Erie, Pa., has spent nearly \$600 on 20 television commercial spots hoping to presell boxes of *Alliances* at an attractive discount. Says Esert, "The commercials are running on our local Fox station during 'The Simpsons,' which is seen every weeknight at 7 o'clock. So far, I've presold two boxes. I'm not overly disappointed because my store is still getting exposure. I've come to accept the fact that the area I live in is not *Magic*-intensive any longer."

Scott Olman, who owns Pegasus Games in Madison, Wis., often shares thoughts on *Alliances*: "Yes, we have had inquiries by customers but there doesn't seem to be any sense of urgency to preorder. Most gamers are assuming packs of *Alliances* will be readily available, so they're taking a wait-and-see approach."

"I'm hoping *Alliances* will revitalize a sluggish *Magic* market," offers Mark Welch of Comic Cubicle in Williamsburg, Va. "The gamers in my shop are hoping *Alliances* will contain some really novel cards and not seem as if the cards are just rehashes of earlier cards."

What's Hot in *Magic*?

In an attempt to gather pricing input, store owners across the country are faithfully sent an *InQuest* retailer survey each month. Sure, the postage costs are outrageous but, heck, our readers deserve the best possible price guide.

Besides helping us price cards, retailers are also asked to list their 10 best-selling or most-requested *Magic* cards. As you can well imagine, lists of this nature contain dozens of different cards. But three cards just keep appearing on the Top 10 lists: Howling Mine, Millstone and Strip Mine. Fourth Edition versions of Millstone and Strip Mine can be found in the \$3-\$5 range while Howling Mine is a bit more at \$6-\$10.

Eric Jacobson, manager of Dreamscape Comics in Bethlehem, Pa., reports that his store is con-

stantly selling and restocking those three popular cards. Says Jacobson, "I have all three in my own Type I deck and they're very complementary. Howling Mine is a great card in that it speeds up the game. In some types of decks it's tough to get rid of certain cards such as enchantments and artifacts and that's where Millstone comes in handy. Strip Mine takes away all of the annoying lands and can limit an opponent's mana early in the game."

More In-Store Tournaments

In an effort to create interest and boost sales, more shop owners are hosting in-store *Magic* tournaments. "Our first tournament is coming up soon," relates Barry Brannvold of Grand Forks, N.D. "I expect about 50 of my customers to sign up. I'm giving store gift certificates as prizes, and I'm hoping everyone will have fun."

Brannvold also wants the tournament to generate sales. "If gamers get beat by a particular card, there's a good chance they'll want to buy that card immediately and add it to their deck."

(See "InQuest News" on page 13 for more information on new *Wizards of the Coast*-related tournament activities.)

Top 5 Hottest CCGs

1. *Magic: The Gathering* (WotC)

Thanks to the cooling off of *Star Wars*, *Wizards of the Coast* has the No. 1 slot. The impending release of *Alliances* has generated some collector excitement.

2. *Star Wars* (Decipher)

The game has cooled slightly, although it is a key character cards remain at lofty prices. In some instances, in fact, they've soared because dealers have sold out.

3. *Middle-earth: The Wizards* (I.C.E.)

Middle-earth continues to hold its own in the middle of the Top 5 pack. Most retailers have been pleasantly surprised with this CCG's success.

4. *Shadowfist* (Daedalus)

The release of the *Wasteworld* expansion set has renewed interest in this popular CCG.

5. *OverPower* (Fleer)

Archen Central, the latest expansion for *OverPower*, has collectors and gamers searching for the newest hero cards.



■ **Pyroclasis**, one of the *Alliances* cards that will be coming in June.



■ **Howling Mine**, one of *Magic*'s most requested cards, is still climbing in the \$6-\$10 range.

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Time Vault
Time Walk
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Drop of Honey
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Jihad
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Ring of Maruf
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Legends Singles

Acid Rain
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price guide

[illegible]

Millions	3.50	5.00
★ Adult World	5.00	8.00
★ Adult's Hit Machine	3.00	4.00
★ Mom's Golden Bachelors	1.50	3.00
★ Insurance	0.50	3.00
★ Kiefer Sutherland	3.50	5.00
★ Nothing But	2.50	3.50
★ Jennifer's Back	5.00	8.00
★ Highest	8.00	15.00
★ Northern Palms	4.00	12.00
★ Cheases Gold	7.50	15.00
★ Dealer	1.25	2.00
★ Clock Antimony	1.00	2.00
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★ Personal Information	5.00	8.00
★ Facilities	1.50	3.00
★ Personal Forces	7.50	15.00
★ Personal Topics	1.50	3.00
★ Personal Memoirs	7.50	15.00
★ News Story	3.50	5.00
★ Regain Film	7.50	15.00
★ Personal	1.50	3.00



TOP TEN HOTTEST CARDS

7) Mahamoti Djinn
showing up two notices in the K24 fold
Mahamoti Djinn, proving that while blue may
not have many worldwide locations, the few
left at the "cool" blue beach table, like this
16" table, more than make up for it.

[illegible][illegible]

FOURTH EDITION

WILKINS OF THE COAST 1995

Each contains a copyright date beneath the title.

Half Ser (370 comb)	\$250.00	350.00
Straw Deck (60 comb)	8.00	12.00
Straw Box (10 decks)	75.00	100.00
Straw Deck (15 comb)	2.50	3.50
Straw Box (20 comb)	85.00	110.00

[illegible][illegible]



price guide

[illegible]

• Wall of Squares	75	1.50
• Woodchurn	2.50	2.50
• Core Pulleypost	2.50	2.50
• Bargain Basement	0.00	12.00
• Yellow Soldier	75	1.50

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Fall Set (21 weeks)	\$1,100.00	1,400.00
Winter Flock (15 weeks)	25.00	38.00
Twelve Box (26 weeks)	150.00	1,000.00

[illegible]

● Full Eyes (One-by-One)	5,000	8
● Hollow Angel	4,000	4
● Hollow Star	10,000	15
● Hollow	1,000	3
● Field of Dreams	10,000	15
● Five Symbols	40	1
● Fractured Phoenix	18,000	28
● Fresh Counters	25	1
● Fresh Planet	40	1
● Royal Spectacles	4,000	4
● Force Sparks	60	1
● Forcefinger Amulet	10,000	15
● Enchanted Ring	25	1
● Best Deal	5,000	



TOP TEN HOTTEST CARD

5) Primal Order
Mixed up an oldie then cool special look
from Sygnus 1987. Hey, no worries, mate. As
they drop down the mighty Primal Order, which
sings a player for a point for every run back
and he's got, and suddenly not having dual
looks is a cool thing.

[illegible]

★ Kneep of the Lone Wolf	4.00	4.00
★ Keeper of the Faith	.00	1.00
★ Kot Takabaki	9.00	15.00
★ Older Box	6.00	8.00
★ Omen	6.00	10.00
★ Knowledge Seal	8.00	10.00
★ Kabal Red Sergeant	6.00	8.00
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★ Lord Seal	.00	.00
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★ Part Writings	3.50	3.00
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| Sail Redux: San Diego | Ch |
| Spillback | Ch |
| Spot Eye | Ch |
| Spire | Ch |
| Man in Alignment | Ch |
| Standings | Ch |
| Shag, Thel! | Ch |
| Sacred Motion | Ch |
| Sensation Remaps | Ch |
| Support Whistle | Ch |
| Tab | Ch |
| Turnback: Belmore | Ch |
| Two-Head | Ch |
| Telephoto Effect | Ch |
| Telephoto Face Ball | Ch |
| Time Powder | Ch |
| Landline: Reposition | Ch |
| Imagery | Ch |
| Dark Cactus: Shift | Ch |
| Sense | Ch |
| Insider | Ch |
| It's About Base | Ch |
| Unstable Fasting | Ch |
| Venetic | Ch |
| White | Ch |
| Whisper P.S. Hook | Ch |
| Whisper of Skyward | Ch |
| Wine | Ch |

TITANIC BOON

What you need to know about the InQuest Magic Players Guide

The InQuest Players Guide is meant to serve as an aid in playing collectible card games. Every month, you'll find the most extensive card descriptions available for Magic: The Gathering, along with one other collectible card game in the Players Guide Spotlight.

POWER RATINGS

**** **The Best.** These cards should fit nicely into most decks. Frequently game-breakers, it's often worth finding a way to include five-star cards.

*** **Excellent.** These are cards that go into winning decks. They're not always worth going out of your way to accommodate, but if the color is right, these cards should find a place in most decks.

** **Average.** These cards generally stand out a well-tuned deck. Many cards in this category complement a variety of other cards that may be in your deck. Which cards you use from this category depend largely on what your deck concept is, and whether or not they complement the four- and five-star cards your deck contains.

* **Poor.** This category includes many common creatures and spells that are often passed over in favor of more powerful cards with similar costing costs. It also includes cards that may seem powerful at first glance, but are actually discarded more often than played.

• **The Worst.** There are three basic types of cards in this category. The first are those that can duplicate the abilities of another card, but at a higher costing cost or other demand on the caster. The second includes spells whose uses are very obscure. There may be an average card combination that includes these cards, but they are often too difficult to execute in order to be worth your while. Finally, there are cards that seem to be "fillers" they often leave players wondering if there is a good use for such cards. Usually, there isn't.

— **Inapplicable.** These cards are close resonances. You can't win a game playing only these cards, but you can't win without 'em, either.

RARITY

InQuest is proud to present a no-mess, no-fuss guide to card rarity. Forget about rarity ratings like U3, C1, or R2-D2; in this price guide, cards are either common, uncommon or rare. We've got a real simple abbreviation system for those words—check it out below.

C Common
They're the cards you get by the fistful when you buy packs. Good stuff, but not very expensive.

U Uncommon
These are a little difficult to come by. You usually get a couple of these per pack, and depending on how useful they are in game play, some carry heavier price tags than others.

R Rare
Whoa, man! You only usually get one of these per pack, and some of the prize tags attached to these babies make Donald Trump say "Wow."

UR Ultra-Rare
These are those cards that usually are found one per box and sometimes even less frequently.

SAMPLE LISTING

Card Name	Set	U	R	UR	Power Rating
Book of Eons	ART	U	---	---	4
2. Sealable 7 life to the 1 card					
Battle of Solomons	ART	R	---	---	4
1. Flip a coin. If opponent wins, do 5 damage to you and 4 damage to opponent. Otherwise, immediately notice Battle of Solomons with a 5/5 flying artifact creature.					
• Sealable Teller	ART	R	---	---	4
1. Forget an opponent's card to play, return target and destroy. Teller gains power (play as a 5/5 flying artifact creature).					
2. Use one of your artifacts, except that do not, another creature.					
• Sealable of Teller	ART	R	---	---	4
1. Bring 3 separate lands.					
2. Possible 1 more of any color (play as an artifact).					
• Chosen One	ART	R	---	---	4
1. Flip a coin. If heads, 10 damage to opponent. If tails, 10 damage to you.					

Battle of Solomons is a rare artifact. It has a three power rating, and it was printed by Jesper Myrberg. Its costing cost is four mana; it's available in *Archean Nights* and *Revised*. Flip a coin and, if the coin ends up in your favor, you get a 5/5 flying artifact creature; otherwise, you take five damage. How do we know all that? Because our *Lead Artist* told us. No, no, just kidding. We know all that cool stuff because we've read all the cool reference charts below. *Archean* had next to nothing to do with it. Just so you know, restricted cards are limited to one per deck in tournament settings. And banned cards, well, are a no-no for tournaments.

SHELDON BROWNIE CARD DESCRIPTION



- A** — Card Name
- B** — Kind: Summon Forces means the Brownie is a creature of "the genus Brownie"
- C** — Description: The description of exactly what the card can do
- D** — Flavor Text: A funny or informative quote, usually included in quotes
- E** — Artist
- F** — Costing Cost: Mr. Brownie costs one green and one other mana to summon into play
- G** — Expansion Symbol: This tells you what set the card belongs to, in the Brownie's case, the column symbol means he's from the Legends set
- H** — Power/Toughness: Only for creatures

INQUEST

players guide

Name: _____ Kind: _____ Rating: _____ Area: _____ Cost: _____ Set: _____

Description: _____

ARTIFACTS

Adriatic Sentinel ART U ••• 100 5 U

1 +1/+1 until end of turn 3/3

Age of the Akas ART R ••• 100 2 A

1. T. If a 1/1 creature +1/+2 until end of turn

Amalgam ART R ••• 100 1 FE

1. T. Sacrifice Amalgam to deal 2 damage to any target

Alchemist's Lamp ART R ••• 100 5

1. 5. Power of damage done to you by attacking nonliving creatures

Alchemist's Lamp ART U ••• 100 10 10 2, 4H

1. T. Instead of deal damage if it can't hit take only one into hand. Shuffle the talismans and put them at bottom of library

Alchemist's Lamp ART U ••• 100 1 A

1. T. Be a damage to any target

Alchemist's Lamp ART R ••• 100 4 10

1. T. Change the color of target permanent you control

Amulet of Bore ART R ••• 100 2 10, 4H

1. T. Power 1 damage to any target

Amulet of Bore ART R ••• 100 1 A

1. T. Sacrifice Amulet of Bore and flip a coin. If flip ends up a your favor, target opponent loses the game. Otherwise, you lose the game. You may only use this ability during your turn. Opponent may only use this ability during their turn.

Amulet of Bore ART R ••• 100 2 10, 4H, 4H

1. T. Change to any player who puts a new land into play

Name: _____ Kind: _____ Rating: _____ Area: _____ Cost: _____ Set: _____

Description: _____

Adriatic Sentinel ART U ••• 100 5 U

1. T. If a 1/1 creature +1/+2 until end of turn 3/3

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Amulet of Bore ART R ••• 100 2 10, 4H, 4H

1. T. Change to any player who puts a new land into play



Known Soulsinger, Chromatic Armor and Spectral Shield If you're already using those colors to play Zurina Soulsinger, why not throw in some good multicolor enchantments to keep her solo? With Chromatic Armor and Spectral Shield, and, yes, you'll have to play them in that order, Zurina becomes virtually unbeatable, leaving you free to pick your opponent's colors away to your heart's content.

ZURINA SOULSINGER CHROMATIC ARMOR SPECTRAL SHIELD

Apocalypse Chime ART R ••• 100 2 10

1. T. All cards in play from hand/exile/exposed are turned, including Spectral Shield

Apocalypse Chime ART U ••• 100 1 A

1. T. Target attacking creature deals half that. You may only use this ability if defending player controls no enchanted lands.

Apocalypse Chime ART R ••• 100 2 10

1. T. If a creature is enchanted with a non-creature enchanted land of the same type, 2. T. Then a non-creature enchanted land is a non-creature land of the same type

Apocalypse Chime ART U ••• 100 2 A

1. T. Target nonliving creature until attack or is destroyed or at end of turn. The creature's controller may sacrifice this effect by paying 1, where 1 is the creature's casting cost. Play during opponent's turn

Apocalypse Chime ART R ••• 100 2 10

1. T. Target nonliving creature until attack or is destroyed or at end of turn. The creature's controller may sacrifice this effect by paying 1, where 1 is the creature's casting cost. Play during opponent's turn

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Apocalypse Chime ART R ••• 100 2 10

1. T. Target nonliving creature until attack or is destroyed or at end of turn. The creature's controller may sacrifice this effect by paying 1, where 1 is the creature's casting cost. Play during opponent's turn

Block Armor Battery ART R ••• 100 2 10, 4H

1. T. If a creature is enchanted with a non-creature enchanted land of the same type, 2. T. Then a non-creature enchanted land is a non-creature land of the same type

Block Armor Battery ART U ••• 100 1 A

1. T. Target attacking creature deals half that. You may only use this ability if defending player controls no enchanted lands.

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1. T. If a creature is enchanted with a non-creature enchanted land of the same type, 2. T. Then a non-creature enchanted land is a non-creature land of the same type

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Block Armor Battery ART R ••• 100 2 10

1. T. Target nonliving creature until attack or is destroyed or at end of turn. The creature's controller may sacrifice this effect by paying 1, where 1 is the creature's casting cost. Play during opponent's turn

Block Armor Battery ART R ••• 100 2 10

1. T. Target nonliving creature until attack or is destroyed or at end of turn. The creature's controller may sacrifice this effect by paying 1, where 1 is the creature's casting cost. Play during opponent's turn

Block Armor Battery ART R ••• 100 2 10

1. T. Target nonliving creature until attack or is destroyed or at end of turn. The creature's controller may sacrifice this effect by paying 1, where 1 is the creature's casting cost. Play during opponent's turn

Coast Guard ART R ••• 100 2 10

1. T. If a creature is enchanted with a non-creature enchanted land of the same type, 2. T. Then a non-creature enchanted land is a non-creature land of the same type

Coast Guard ART U ••• 100 1 A

1. T. Target attacking creature deals half that. You may only use this ability if defending player controls no enchanted lands.

Coast Guard ART R ••• 100 2 10

1. T. If a creature is enchanted with a non-creature enchanted land of the same type, 2. T. Then a non-creature enchanted land is a non-creature land of the same type

Coast Guard ART U ••• 100 2 A

1. T. Target nonliving creature until attack or is destroyed or at end of turn. The creature's controller may sacrifice this effect by paying 1, where 1 is the creature's casting cost. Play during opponent's turn

Coast Guard ART R ••• 100 2 10

1. T. Target nonliving creature until attack or is destroyed or at end of turn. The creature's controller may sacrifice this effect by paying 1, where 1 is the creature's casting cost. Play during opponent's turn

Coast Guard ART R ••• 100 2 10

1. T. Target nonliving creature until attack or is destroyed or at end of turn. The creature's controller may sacrifice this effect by paying 1, where 1 is the creature's casting cost. Play during opponent's turn

Coast Guard ART R ••• 100 2 10

1. T. Target nonliving creature until attack or is destroyed or at end of turn. The creature's controller may sacrifice this effect by paying 1, where 1 is the creature's casting cost. Play during opponent's turn

Coast Guard ART R ••• 100 2 10

1. T. Target nonliving creature until attack or is destroyed or at end of turn. The creature's controller may sacrifice this effect by paying 1, where 1 is the creature's casting cost. Play during opponent's turn

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1. T. Target nonliving creature until attack or is destroyed or at end of turn. The creature's controller may sacrifice this effect by paying 1, where 1 is the creature's casting cost. Play during opponent's turn

Incantation	Wind	Fire	Water	Earth	Air	Cost	Setback	Name	Description	Wind	Fire	Water	Air	Cost	Setback	Notes	Groupings	Wind	Fire	Water	Air	Cost	Setback				
Cyclotron Tornado	AHT	R	***	Able	A	8, 8, 3		Furthest-Goed Anvil	AHT	R	***	Use	5	15			Iron Star	AHT	U	**	On	1	8, 8, 8, 8, 8, 8	U	8		
2. Turn a head into a basic anvil. If Cyclotron Tornado leaves play, with subsequent turn one and transformed by Cyclotron Tornado, return to normal.								Play 3 damage to keep or destroy Furthest-Goed Anvil. Revert all damage until 2 show to you by a stormy anvil.								1. Take 1 life for my set spell cost. Can only give 1 life for each turn a set spell is cast.											
Destroying Storm	AC	R	***	Able	A	10, 8, 17, 17		Furthest-Goed Anvil	AHT	R	***	Use	3	10, 8, 17			Iron Star	AHT	U	**	On	1	8, 8, 8, 8, 8, 8	U	8		
Flung, 1/5								2. T. Cost 1 life.								1. Take 1 life for my set spell cost. Can only give 1 life for each turn a set spell is cast.											
Dark Storm	AHT	U	***	Able	U	10		Furthest-Goed Anvil	AHT	R	***	Use	2	10			Iron Star	AHT	U	**	On	1	8, 8, 8, 8, 8, 8	U	8		
1. Scatter Storm to prevent half of the damage done to you by a single source, rounded down.								2. U. Give target creature half of the damage done to you.								1. Take 1 life for my set spell cost. Can only give 1 life for each turn a set spell is cast.											
								Guaranteed of Night	AHT	R	***	Use	4, 8, 8	8, 8, 8			Iron Star	AHT	U	**	On	1	8, 8, 8, 8, 8, 8	U	8		
								All creatures in play on each turn. Give all of creatures a 1/5.								1. Take 1 life for my set spell cost. Can only give 1 life for each turn a set spell is cast.											
																Iron Star	AHT	U	**	On	1	8, 8, 8, 8, 8, 8	U	8			
																1. Take 1 life for my set spell cost. Can only give 1 life for each turn a set spell is cast.											
																Iron Star	AHT	U	**	On	1	8, 8, 8, 8, 8, 8	U	8			
																1. Take 1 life for my set spell cost. Can only give 1 life for each turn a set spell is cast.											
																Iron Star	AHT	U	**	On	1	8, 8, 8, 8, 8, 8	U	8			
																1. Take 1 life for my set spell cost. Can only give 1 life for each turn a set spell is cast.											
																Iron Star	AHT	U	**	On	1	8, 8, 8, 8, 8, 8	U	8			
																1. Take 1 life for my set spell cost. Can only give 1 life for each turn a set spell is cast.											
																Iron Star	AHT	U	**	On	1	8, 8, 8, 8, 8, 8	U	8			
																1. Take 1 life for my set spell cost. Can only give 1 life for each turn a set spell is cast.											
																Iron Star	AHT	U	**	On	1	8, 8, 8, 8, 8, 8	U	8			
																1. Take 1 life for my set spell cost. Can only give 1 life for each turn a set spell is cast.											
																Iron Star	AHT	U	**	On	1</						

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p l a y e r s q u i d e

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Spells	Kind	CR	Rating	Abstr	Cost	Sets Found	Name	Kind	CR	Rating	Abstr	Cost	Sets Found
Discoveries							Discoveries						
Give Tolders R, T. Give an effect to any given card and remove it from the game. Take 2 min. 1/1	SC	E	***	Chts	101	2X	Inspiration Examine target player's hand. Do 1 damage to be each white card in hand.	SC	C	*	Arts	67	1X
Growth Wispard After combat, put a 0/1 counter on counters that blocked reversed. 2/1	SC	C	***	Edns	54	1L	Iron Saver All white and green enchantments cost a white 2/1 each. 2/2	SC	C	*	Pwls	102	1X
Good If Draw an extra card and scold 3 life.	BH	L	***	Pwls	23	15, 478	Jeweled Lion Do 1 damage to opponent for each white creature opponent controls.	SC	R	**	Chts	82	1C
Guerrilla Force If untapped, prevents the dealing, destruction, or enhancement of any non-creature artifacts. 2/1	SC	R	***	Edns	33	1A	Jewels Effect Flying. Pay BB during playing on Jewels Effect is destroyed. 2/3	SC	U	**	Chts	101	40, 1C
Heavenly Bless Do 1 instant. Place three attacks in flow 2 min. 3/2.	SC	C	*	Edns	89	1A, 1C	Justs Time Justs Time. 1 life during upkeep. 5/5	SC	E	***	Arts	102	1X
Heavenly Bless Do 1 instant. Place three attacks in flow 2 min. 3/2.	SC	C	*	Edns	89	1A, 1C	Killed Effect When 1/1-1/1 taken at end of turn for each creature that was destroyed that turn. 1/1.	SC	R	***	Pwls	62	1X
Heavenly Bless Do 1 damage to artifact's controller each time an effect in play is resolved or is broken out of use.	SC	C	*	Edns	89	1A, 1C							



Bartel Raneaux and **Fukushima** tag. Holy crap, just look at what Mr. Raneaux can do: he's 6/5, doesn't try to attack and can't be hit. In the target of an Enchant Gruesome spell! Since Bartel can't be targeted by a nasty black enchantment like Fukushima, everything around him will start dropping like flies while he stays a healthy 6/5 attacker and defender!

BARTLE RUN EMBANKMENT

TAKNEMASO

[illegible]

[illegible]

101 Arctic	102 Arctic	103 Arctic	104 Arctic	105 Arctic	106 Arctic	107 Arctic	108 Arctic	109 Arctic	110 Arctic
111 Arctic	112 Arctic	113 Arctic	114 Arctic	115 Arctic	116 Arctic	117 Arctic	118 Arctic	119 Arctic	120 Arctic



PLAYERS' GUIDE

Name	Description	Red	Blue	White	Black	Green	Spells	Cost
Walking Dead	SC • C • • • • • (06) 01	UG						
3. Regeneration 1/1								
Wall of Bone	SC • U • • • • • (06) 02	AJ, U, R, F, H						
4. Regeneration 1/4								
Wall of Pained Fish	SC • U • • • • • (06) 02	UG						
Patches have extra damage done to 2/4 of Pained Fish by enchanted creatures is reduced to 0/4								
Wall of Shadow	SC • C • • • • • (06) 03	UG						
Damage done to 2/4 of Shadow by creatures is reduced to 0/4. If 2/4 of Shadow may not be targeted by effects requiring only red.								
Wall of Sandstone	SC • U • • • • • (06) 03	UG						
Any number of creatures in your graveyard 3/4/1/4								
Wing Attack	UG • C • • • • • (06) 03	AJ, U, R, F, H						
Do 1 damage to target artifact controller during upkeep								



DAXYON BLACKBLADE



LAND TAX

Reveries	UG • C • • • • • (06) 03	AJ, U, R, F, H						
Target creature loses 2/1								
Wall of the Way	SC • U • • • • • (06) 03	AJ, U, R, F, H						
4. Regeneration 1/1								
Withering Wipe	UG • C • • • • • (06) 03	UG						
Do 1 damage to each creature and all players. You may not spend more than the number of power-costs you control during Withering Wipe if there are no creatures in play at end of upkeep.								
Word of Binding	UG • C • • • • • (06) 03	UG						
Tap 2 creatures								
Word of Command	UG • C • • • • • (06) 03	AJ, U, R, F, H						
Exhaust opponent's hand. Play a card or exhaust of your choosing from opponent's own cards in hand if you may do so legally using one of his available lands.								
Words of the Lards	UG • C • • • • • (06) 03	UG						
No one card may be put into play during any upkeep any player uses during Words by creatures 2/4/1/1								
Wretched	UG • C • • • • • (06) 03	UG						
Shed control, take control of all creatures during the Wretched. Then lose control of each creature when the Wretched of Wipe play or your control, 2/5								
Woe Polymorph	SC • U • • • • • (06) 03	AJ, U, R, F, H						
Tap target non-creature artifact into an artifact creature with both power and toughness equal to its casting cost and with its original abilities. This effect lasts until your next upkeep 1/1/1								
Yielding Terrain	SC • U • • • • • (06) 03	AJ, U, R, F, H						
Using, tap aside. During your upkeep, sacrifice one of your artifacts. Your opponent gains 2/4 to 2/4 damage to you 4/4								
Zombie Master	SC • U • • • • • (06) 03	AJ, U, R, F, H						
All zombies in play gain toughness and power separate for 2/4 long as Zombie Master remains in play 2/1								

BLUE

Artillery	UG • C • • • • • (06) 03	UG						
Destroy all to reds in play								
Artillery Shot	UG • C • • • • • (06) 03	UG						
No creature may be cast. Any player may pay 4 life to have Artillery Shot. Effects that prevent or reduce damage may not be used to counter the loss of life.								

Name	Description	Red	Blue	White	Black	Green	Spells	Cost
Artillery Shot	UG • C • • • • • (06) 03	AJ, U, R, F, H						
Destroy all to reds in play								
Artillery Shot	UG • C • • • • • (06) 03	AJ, U, R, F, H						
No creature may be cast. Any player may pay 4 life to have Artillery Shot. Effects that prevent or reduce damage may not be used to counter the loss of life.								

Name	Description	Red	Blue	White	Black	Green	Spells	Cost
Artillery Shot	UG • C • • • • • (06) 03	AJ, U, R, F, H						
Destroy all to reds in play								
Artillery Shot	UG • C • • • • • (06) 03	AJ, U, R, F, H						
No creature may be cast. Any player may pay 4 life to have Artillery Shot. Effects that prevent or reduce damage may not be used to counter the loss of life.								

Darkness Blackblade and Land Tax What better way to make Deckless lose than to have less of land in play? What better way to get lots of land from the use Land Tax? This is a much more subtle land Tax than all those silly Amalgamation decks. And look, if you don't like having potentially large creatures, feel free to throw down on Amalgamation and bring of Deckless down to Gary Deckless size.

Bellowsnap	UG • C • • • • • (06) 03	AJ, U, R, F, H						
Tap a snow-covered land into a 2/2 creature with red and white 3/2								
Bellowsnap	UG • C • • • • • (06) 03	AJ, U, R, F, H						
Tap a snow-covered land into a 2/2 creature with red and white 3/2								
Bellowsnap	UG • C • • • • • (06) 03	AJ, U, R, F, H						
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Bellowsnap	UG • C • • • • • (06) 03	AJ, U, R, F, H						
Tap a snow-covered land into a 2/2 creature with red and white 3/2								
Bellowsnap	UG • C • • • • • (06) 03	AJ, U, R, F, H						
Tap a snow-covered land into a 2/2 creature with red and white 3/2								
Bellowsnap	UG • C • • • • • (06) 03	AJ, U, R, F, H						
Tap a snow-covered land into a 2/2 creature with red and white 3/2								

Deck	Def	Dr	Drng	Att	Def	Set Point	Deck	Def	Dr	Drng	Att	Def	Set Point
Deck	Def	Dr	Drng	Att	Def	Set Point	Deck	Def	Dr	Drng	Att	Def	Set Point
Force Spike	DEF	C	---	Blk	U	15	Invader Prophecy	DR	R	---	Blk	U	16
Control target spell unleashes onto enemy's 1 card unless it costs more.							Control an opponent's spell targeting a creature of a color different from one of the creature's you control unless it costs 4 or more. If it is the cost of the spell being cast.						
Force Nod	DEF	C	---	Blk	U	16	Masterful Juggler	SC	R	---	Blk	U	17
Control target spell unless it costs 2 or more. If it costs 2 or more, it costs 1 more.							Play 1000 during upkeep to untap. Control until, unless opponent has already in play. Destroyed immediately if controller has no cards in play 4/7.						
Forceful	DEF	C	---	Blk	U	18	Masterful Juggler	SC	R	---	Blk	U	17
Target player chooses and destroys 2 cards from his or her hand. If the target player doesn't have enough, discard the whole hand.							Play 1000 during upkeep to untap. Control until, unless opponent has already in play. Destroyed immediately if controller has no cards in play 4/7.						
Force is then destroyed as many new cards as were discarded.							Masterful Juggler	SC	R	---	Blk	U	17
Forceful	DEF	C	---	Blk	U	18	Masterful Juggler	SC	R	---	Blk	U	17
Target creature deals no damage; damage is voided.							Play 1000 during upkeep to untap. Control until, unless opponent has already in play. Destroyed immediately if controller has no cards in play 4/7.						
Forceful	DEF	C	---	Blk	U	18	Masterful Juggler	SC	R	---	Blk	U	17
Forceful is then destroyed as many new cards as were discarded.							Play 1000 during upkeep to untap. Control until, unless opponent has already in play. Destroyed immediately if controller has no cards in play 4/7.						
Forceful	DEF	C	---	Blk	U	18	Masterful Juggler	SC	R	---	Blk	U	17
Forceful is then destroyed as many new cards as were discarded.							Play 1000 during upkeep to untap. Control until, unless opponent has already in play. Destroyed immediately if controller has no cards in play 4/7.						
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Forceful is then destroyed as many new cards as were discarded.							Play 1000 during upkeep to untap. Control until, unless opponent has already in play. Destroyed immediately if controller has no cards in play 4/7.						
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Forceful is then destroyed as many new cards as were discarded.							Play 1000 during upkeep to untap. Control until, unless opponent has already in play. Destroyed immediately if controller has no cards in play 4/7.						
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Forceful is then destroyed as many new cards as were discarded.							Play 1000 during upkeep to untap. Control until, unless opponent has already in play. Destroyed immediately if controller has no cards in play 4/7.						
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Forceful is then destroyed as many new cards as were discarded.							Play 1000 during upkeep to untap. Control until, unless opponent has already in play. Destroyed immediately if controller has no cards in play 4/7.						
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Forceful is then destroyed as many new cards as were discarded.							Play 1000 during upkeep to untap. Control until, unless opponent has already in play. Destroyed immediately if controller has no cards in play 4/7.						
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Forceful is then destroyed as many new cards as were discarded.							Play 1000 during upkeep to untap. Control until, unless opponent has already in play. Destroyed immediately if controller has no cards in play 4/7.						
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Forceful is then destroyed as many new cards as were discarded.							Play 1000 during upkeep to untap. Control until, unless opponent has already in play. Destroyed immediately if controller has no cards in play 4/7.						
Forceful	DEF	C	---	Blk	U	18	Masterful Juggler	SC	R	---	Blk	U	17



NEBUCHADNEZZAR



TIME ELEMENTAL



DANCE OF THE DEAD

Telechthonian, Time Elemental and Dance of the Dead Step 1: Pick a creature your opponent has in play that you would like to lose. Step 2: Zap it back into his hand with your Time Elemental. Step 3: Zap it out of his hand with Telechthonian. Step 4: Play Dance of the Dead on the creature your opponent just discarded. Step 5: Use your opponent's creature to step on him.

Whisper CR 1 • 1/1 • 1/1 • 1/1 • 1/1 • 1/1
All flying creatures lose flying and end of turn if Whispers is in your graveyard; you may sacrifice a noncreature card to return it to your hand.

Wings SC 1 • 1/1 • 1/1 • 1/1 • 1/1 • 1/1
Put one +1/+1 counters on Wings when it enters into play during your upkeep. Put a +1/+1 counter on Wings if it has been blocked in the blocked state you last played. Otherwise, remove a +1/+1 counter from Wings. 0/0

Wild Growth CR 1 • 1/1 • 1/1 • 1/1 • 1/1 • 1/1
Whenever target land is tapped for mana, Wild Growth produces an extra 5.

Willow Weave SC 1 • 1/1 • 1/1 • 1/1 • 1/1 • 1/1
Flying 1/2

Willow Weave SC 1 • 1/1 • 1/1 • 1/1 • 1/1 • 1/1
1. Take focus from your hand and put it directly into play as if it were just summoned. 2. Target player sacrifices cards protection from black until the end of turn. 2/2

Willow Weave SC 1 • 1/1 • 1/1 • 1/1 • 1/1 • 1/1
1. Draw central of target legend. Then reveal it of this legend if Willow Weave is in your hand. If it is a basic flying creature, you may lose Willow Weave. 1/2

Willow Weave SC 1 • 1/1 • 1/1 • 1/1 • 1/1 • 1/1
1. Zap it target creature. 2. Do 2 damage to each target creature with flying.

Willow Weave SC 1 • 1/1 • 1/1 • 1/1 • 1/1 • 1/1
Flying 2/2

Willow Weave SC 1 • 1/1 • 1/1 • 1/1 • 1/1 • 1/1
1. After number of untapped, basic, noncreature cards entering Wood Elemental. 1/1

Willow Weave SC 1 • 1/1 • 1/1 • 1/1 • 1/1 • 1/1
Once target is in your hand, you may sacrifice it. 2/2

Willow Weave SC 1 • 1/1 • 1/1 • 1/1 • 1/1 • 1/1
1. Do 1/2 of unit cost of target if it is a basic flying creature. 2/2

Willow Weave SC 1 • 1/1 • 1/1 • 1/1 • 1/1 • 1/1
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players guide

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► **Funeral March and Romes Overdark.** Just say Funeral March on your opponent's most annoying creature ("Say, is that an Old Man of the Sea?"), which means if that creature dies your opponent's gotta pick a second creature for the graveyard, then tap Romes to kill a creature with an enchantment played on it ("Say, was that an Old Man of the Sea?") and here, instant two-bee-bee bonus!

FUTURAL MARCH

RAMPS OVERLOAD

Howard W	MS	C	***	EP	W	1	B
Give 1 life. Once a card at the beginning of the next time							
Melanie	EE	R	***	DE	W	ABJ,EL,HR	
Minister Spier	W	R	*****	W	W	3	B
1. Blinking Spier returns to its owner's hand 2/2							
Lord of the Moors	MS	U	***	CR	WW	OK, OI	
Anti-air of any type you control during those to your victory							
Lord Sams	EE	U	***	MR	W	ABJ,EL,HR	
Target creature gets +2/-2 on any any other player that any time							
Bliss Wind	EE	U	***	MR	W	ABJ,EL,HR	
Target creature gets protection from life							
Overseer	EE	C	***	PR	W	OK, HR	
Target creature may not attack unless its controller spends 3 different							
resources for the creature to attack must also be lost							
Call to Arms	EE	R	***	MR	W	ABJ,EL,HR	
Target creature gets +2/-2 on any any other player that any time							
General	SC	C	***	SR	W	AN	
Ready Count gives immunity to Death damage to all those treated with							
it							
Corbin's Rage	EE	B	***	RS	W	MA	
WIP: Tag: Lord Corbin's Rage returns to a Corbin's taken into							
play when this tag is an R/W white creature. O Southern a Corbin's							
return to a goon 1 life.							
Goode	EE	U	***	MR	W	ABJ,EL,HR	
Target creature gets +2/-2 on any any other player that any time							
Grave of Protection Artifacts	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Artifacts to your hand on artifact source							
Grave of Protection Black	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Black Artifacts to your hand on artifact source							
Grave of Protection Blue	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Blue Artifacts to your hand on artifact source							
Grave of Protection Red	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Red Artifacts to your hand on artifact source							
Grave of Protection White	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection White Artifacts to your hand on artifact source							
Grave of Protection Yellow	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Yellow Artifacts to your hand on artifact source							
Grave of Protection Green	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Green Artifacts to your hand on artifact source							
Grave of Protection Purple	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Purple Artifacts to your hand on artifact source							
Grave of Protection Brown	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Brown Artifacts to your hand on artifact source							
Grave of Protection Grey	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Grey Artifacts to your hand on artifact source							
Grave of Protection Black	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Black Artifacts to your hand on artifact source							
Grave of Protection Blue	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Blue Artifacts to your hand on artifact source							
Grave of Protection Red	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Red Artifacts to your hand on artifact source							
Grave of Protection White	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection White Artifacts to your hand on artifact source							
Grave of Protection Yellow	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Yellow Artifacts to your hand on artifact source							
Grave of Protection Green	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Green Artifacts to your hand on artifact source							
Grave of Protection Purple	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Purple Artifacts to your hand on artifact source							
Grave of Protection Brown	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Brown Artifacts to your hand on artifact source							
Grave of Protection Grey	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Grey Artifacts to your hand on artifact source							
Grave of Protection Black	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Black Artifacts to your hand on artifact source							
Grave of Protection Blue	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Blue Artifacts to your hand on artifact source							
Grave of Protection Red	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Red Artifacts to your hand on artifact source							
Grave of Protection White	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection White Artifacts to your hand on artifact source							
Grave of Protection Yellow	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Yellow Artifacts to your hand on artifact source							
Grave of Protection Green	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Green Artifacts to your hand on artifact source							
Grave of Protection Purple	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Purple Artifacts to your hand on artifact source							
Grave of Protection Brown	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Brown Artifacts to your hand on artifact source							
Grave of Protection Grey	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Grey Artifacts to your hand on artifact source							
Grave of Protection Black	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Black Artifacts to your hand on artifact source							
Grave of Protection Blue	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Blue Artifacts to your hand on artifact source							
Grave of Protection Red	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Red Artifacts to your hand on artifact source							
Grave of Protection White	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection White Artifacts to your hand on artifact source							
Grave of Protection Yellow	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Yellow Artifacts to your hand on artifact source							
Grave of Protection Green	EE	U	***	PR	W	ABJ,EL,HR	
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Grave of Protection Purple	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Purple Artifacts to your hand on artifact source							
Grave of Protection Brown	EE	U	***	PR	W	ABJ,EL,HR	
2. Return all Protection Brown Artifacts to your hand on artifact source							
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Grave of Protection Brown	EE	U	***	PR	W	ABJ,EL,HR	

Name	Designation	#Visitors	#	Sales	Rank
Collier	Bar	1	CHS		
Perform your Repeat stop before your Sleep stop					
McIntosh	Bar	19	CHS		
All your Repeat stop at 41 from CV					
Waldman	Bar	20	CHS		
All your Repeat stop at 41 from CV					
Hutchins	Bar	10	CHS		
You may perform an extra stop with one of your Repeat that do not affect that bar					
Servino	Bar	16	CHS		
You may immediately perform an extra stop at a Repeat Bar delayed at end of Sleep					
Schubert	Bar	6	CHS		
Record up to 7 each during your Repeat Stop					
Thammi	Bar	2	CHS		
Perform your Repeat stop before your Sleep stop					
Epstein	Bar	11	CHS		
All your Repeat in play on considered Spillovers					
Torgerson	Bar	12	CHS		
All your Repeat in play on considered Spillovers					
Yusuf	Bar	17	CHS		
Drawn Stop indicators when below limits					

REGIONS

[illegible]

Name	Reception	Allegation	File	Suits	Notes
Infantino	None	None	—	CTR	
All of your failed Powers are attributed to the Infantino Laborsmen. Each of the Infantino Powers was given a full year in your Infantino Case +1 to (N) have Infantino, the					
	None	None	—	CIS	
Allegations of Infantino are attributed by all players. (N) Allegations may only be placed by Repelling					
Chase	Yes	Yes	Ch	HS	
Considered my place this and on any station of any Myrtle Cases					
Infantino, the	None	None	—	GH	
You may produce Charges against a Suit match. You must discuss with your team your Myrtle Cases during your Suiting step and then the Power must be discussed.					
Daugherty, the	None	None	—	HS	
Daugherty is a Prehistory					
	None	None	ES	SS	
And may place this and on any station of any Myrtle Cases.					
I am James Jones	None	None	At	ES	HS
I may place this and on any station of any Myrtle Cases					
Medicine City, the	None	None	—	CIS	
Gives 2 stations in your Stage and gives you control over 2 of my one Suit, depending on who you play it. (N) Stations must be placed when you produce the Request. This card may hold the Pay, Allegations					
Allegations	None	None	—	HS	
Allegations may place this and on any station of any Myrtle Cases					
Richmond, the	None	None	ER	CC	
Richmond may place this and on any station of any Myrtle Cases					
Keynes	None	None	ES	HS	
Considered my place this and on any station of any Myrtle Cases.					
Prehistory	None	None	—	HS	
All of your failed Powers are attributed to the Infantino Laborsmen. Each of the Infantino Powers was given a full year in your Infantino Case +1 to (N) have Infantino, the					
Rams, the	None	None	—	HS	
While in your Myrtle Case, all cards you play require one less Suit (or your choice) to match.					
Temple of King Buge	Yes	Yes	HS	HS	
Sufficient may place this card on any station of any Myrtle Cases.					
23784 Road of Sevens	None	None	ES	CC	
Sufficient may place this card on any station of any Myrtle Cases					
U.S.S. Jackson	None	None	—	HS	
Sufficient may place this card on any station of any Myrtle Cases					
Interplay, the	None	None	—	HS	
Sufficient may place this card on any station of any Myrtle Cases					
Fourth Powers	Yes	Yes	CC	CC	
Considered my place this and on any station of any Myrtle Cases					

Phrase	Derivation	Genre	Meaning
Groundhog		HR	B
I love it! Groundhog! Great thing you have! I wish you Grouches to play to my place or play! The phrase gives the special abilities of the Grouches in relation to its own children.			
Dearest Miley		CC	
I love it! Dearest! Get at any time! The speakers always say being in the same Miley Circle as you wish in the Stage, provided there is not already at that status.			
Dearest Miley		CC	C
I love it! Dearest! Get at any time! From the start on a status in the Stage of the Squallor's Miley. Got powdered there is no and already there. This said is a normalcy in origin.			
Future Attraction		HR	B
I love it! Future! Get at any time! Comes anywhere in play.			
Other: Should the Power's Be a woman it is not! The change is inevitable.			
Good Effect		HR	C
I love it! Good and Good! Get at any time! Search through your own as discard play and put any from it to your head. Remove the word from the game after you played it.			
Hidden Miley		SS	C
I love it! Hidden! Get at any time! The speakers may say being in the same Miley Circle in the North in West Status, provided there is no already at that status.			
Islands Miley		SS	B
I love it! Islands! Get at any time! Target being in it is to be in CV and the number is over.			
I wish of Beliefs		CC	B
I love it! Beliefs! Get at any time! The speakers may say being in the same Miley Circle as you wish in the Stage, provided there is not already at that status.			
I wish of Beliefs		CC	C
I love it! Beliefs! Get at any time! The speakers may say being in the same Miley Circle as you wish in the Stage, provided there is not already at that status.			
I wish of Beliefs		CC	C
I love it! Beliefs! Get at any time! The speakers may say being in the same Miley Circle as you wish in the Stage, provided there is not already at that status.			
I wish of Beliefs		CC	C
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I wish of Beliefs		CC	C
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I wish of Beliefs		CC	C
I love it! Beliefs! Get at any time! The speakers may say being in the same Miley Circle as you wish in the Stage, provided there			

[illegible]

SPELLS			
Name	Effects	Save	Item
the Year You die			
Cost of Absence	Cost of any other Spell in play, including this one, plus the beginning of your next turn	—	C
Clearing			
Cost of Death	Cost of any Spell in any Stage. All cards in the Stage that hold the Absence are cleared and shuffled into their respective decks	C/55	—
Contact Drive			
Cost of Absence	Target Power becomes an exact copy of any other unique Spell in play that has the same Affiliation as the Active Itemcard in this contactor's Magic Gate. The Stage is permanent	1/1	—
Cost, the Year			
Cost of Deuces	Play on any Magic Gate of any turn. The Costs show the next 50 Seconds, on an either side of the costal station of the Cost. There are named Cost positions, and any card that will be played in the second station you play will be defined in this position	1/11	—

you help		
Under the Skin	0885	B
Isaac of Persim: Cast during your turn. You gain control over all Suits controlled by you are voluntary until the beginning of your next turn. The voluntary does not control any Suits during this period unless they then gained by capturing	0886	U
Resurrection		
Isaac of Persim and Spies: Cast at any time. His players may perform	0887	U
Survey Population stops until the beginning of your next turn	0888	
Pay Tax	0889	
Use of Time and Spies: Cast at any time. The Number boxes are two Boats in the same Player. Can a change places if a Boat is stolen while in the new vessel. It is discarded	0890	

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WIZARD

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INQUEST

Hey—you mana freaks!

Hi! How are ya? Good, good. Well, we haven't talked to you in a while and we felt it was high time we did. So tell us a little about yourself and what you've been doing since we last talked by filling out this here survey and sending it back to us (preferably by U.S. mail).

And hey—the first 50 of you to reply will get first shot at Pat Buchanan in a dunk tank...oops, that was the Secret Service on the other line, so you'll just have to settle for a cool black InQuest T-shirt (limited, limited), a pair of InQuest dice and, of course, our eternal gratitude.

1. How long have you been playing collectible card games?

- ☐ A) Less than six months
☐ B) Six months to a year
☐ C) One to two years
☐ D) Two years or more

2. How many different collectible card games do you own?

- ☐ A) 1-3
☐ B) 4-7
☐ C) 7-10
☐ D) More than 10

3. Where do you usually buy your card games?

- ☐ A) Comic shop
☐ B) Hobby or gaming store
☐ C) Mass merchant (Kmart, Toys R Us, etc.)
☐ D) Mail order
☐ E) Convenience store
☐ F) Bookstore

4. Compared with six months ago, how many more collectible card games are you actively playing or buying?

- ☐ A) I'm playing or buying fewer games than I was six months ago
☐ B) I'm playing or buying the same number that I was six months ago
☐ C) I'm playing or buying more games than I was six months ago

5. Which of these do you currently own? (Check all that apply)

- ☐ A) A console video game system (e.g., SNES, Genesis, etc.)
☐ B) A console CD-ROM video game system (e.g., PlayStation, Saturn)
☐ C) An IBM-compatible computer with CD-ROM
☐ D) An IBM-compatible computer without CD-ROM
☐ E) Windows 95
☐ F) A Mac with CD-ROM
☐ G) A Mac without CD-ROM
☐ H) None

6. If you own a computer, what's your processor?

- ☐ A) Power PC 603/604
☐ B) Power PC 601

☐ C) 640

☐ D) 630

☐ E) Pentium

☐ F) 486

☐ G) 386

☐ H) 286

7. If you currently don't own a CD-ROM drive, are you planning to buy one within the next six months?

- ☐ A) Yes
☐ B) No

8. Which, if any, of the following games do you play? (Check all that apply)

- ☐ A) Doom
☐ B) Myst
☐ C) 11th Hour
☐ D) Warcraft: Tides of Darkness
☐ E) Rebel Assault
☐ F) Dark Forces
☐ G) Ascendancy
☐ H) Mortal Kombat (any version)
☐ I) Descent
☐ J) Wing Commander
☐ K) Cyberia
☐ L) Resident Evil
☐ M) The Raven Project
☐ N) None

9. What types of computer or video games do you enjoy playing the most?

- ☐ A) Fantasy/RPG
☐ B) Action/Adventure
☐ C) Fighting
☐ D) Sports
☐ E) Comic-related
☐ F) Strategy

10. How many video or computer games do you own?

- ☐ A) Computer with CD-ROM
☐ B) Computer
☐ C) Console CD (PSX, Saturn)
☐ D) Console cartridge (SNES, Genesis)

11. Which two of the following are your most important sources of news and information about collectible card games?

- ☐ A) Combo
☐ B) Conjure

☐ C) Duelist

☐ D) InQuest

☐ E) Scrye

☐ F) My Friends

☐ G) Retailers

☐ H) Online forums

☐ I) Other (please specify)

12. Which sections of InQuest do you read most often? (Check all that apply)

- ☐ A) "InQuest News"
☐ B) "InQuest News"
☐ C) "Giller Decks"
☐ D) "On the Shelves"
☐ E) "Up Your Sleeve"
☐ F) "Basic Training"
☐ G) "Card Stock"
☐ H) Monthly feature articles
☐ I) "Slumpers"
☐ J) "Swan Song"
☐ K) "Electronic InQuest News"
☐ L) "InQuest Profile"
☐ M) Other (please specify)

13. How much time do you spend reading InQuest?

- ☐ A) Less than one half-hour
☐ B) 1/2 - 1 hour
☐ C) 1 - 1 1/2 hours
☐ D) 1 1/2 - 2 hours
☐ E) More than 2 hours

14. Using the following key, tell us how you feel about the coverage of the following subjects in InQuest:

- 1 = Wanna see less
2 = Don't a good job
3 = Wanna see more

A) Collectible card games

B) Trading cards

- ☐ C) Roleplaying games
☐ D) Video/computer games

E) Checklists

- ☐ F) Player's guides
☐ G) Price guides

15. Where did you buy this copy of InQuest?

- ☐ A) Comic store
☐ B) Hobby/game store
☐ C) Newsstand

☐ D) Bookstore

☐ E) Subscription

☐ F) Mass merchant (Kmart, Wal-Mart, etc.)

16. How many other people usually read your copy of InQuest?

- ☐ A) None
☐ B) One
☐ C) Two
☐ D) Three
☐ E) Four
☐ F) Five or more

17. What other publications do you read? (Check all that apply)

- ☐ A) Combo
☐ B) Conjure
☐ C) Dragon
☐ D) Duelist
☐ E) EGM
☐ F) Fan
☐ G) Flux
☐ H) Fusion
☐ I) GamePro
☐ J) Next Generation
☐ K) PC Gamer
☐ L) Scrye
☐ M) Shadis
☐ N) Spin
☐ O) Wired
☐ P) Wizard

18. Do you ever purchase collectible card games or related products based upon reading a recommendation in InQuest?

- ☐ A) Yes
☐ B) No

19. Do you ever purchase collectible card games or related products based upon reading an advertisement in InQuest?

- ☐ A) Yes
☐ B) No

There. Wasn't that easy? Now, just fill out the address portion below (so if we owe you any free stuff, we can get it to you), stick it all in an envelope and send it off to us.

Name _____

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State _____

ZIP _____

Age _____

What's your favorite Muppet of all time? _____

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Swan SONG

Rick Swan's unique take on the world of gaming



I'm Rich! I'm Rich! (Aren't I?)

Other than "Beavis and Butt-Head," the only TV show I watch religiously is "Wall Street Week." By following the show's advice, I've put together a small portfolio of stocks. And if my portfolio continues to appreciate at its current rate, I'll be able to retire in, oh, about the same year the sun goes nova.

Of course, if my stocks go belly-up, I can always fall back on my game cards. I plan to make a million from my *Magic* collection someday; I mean, stranger things have happened (Uh...haven't they?). Trouble is, there's no "Wall Street Week" for card collectors. So I've been seeking advice from some experts—folks who make their living teaching money to reproduce itself. Here's what I learned.

YOU'RE BETTER OFF WITH COCA-COLA. For starters, a deck of cards may not be the best place to park your money. "When it comes to investing," says Duane Hinrichs, a professional financial planner, "tangible assets—like cards, coins and other physical objects—are just about as risky as you can get."

As he points out, there's no regulated market for collectors like there is for stocks. And though there are always buyers for stocks, there's no guarantee you can sell your cards when you want to. "Your ability to liquidate your collection is only as good as your ability to find somebody who'll pay for it," Bill Wallace, financial consultant for Smith Barney, puts it more bluntly. "The collectibles market is more subject to collapse."

So what's a person to do with, say, an extra 100 bucks? "You can get into mutual funds for a little as \$50," says Wallace. "Over time, that will probably earn you 10 percent a year." Hinrichs also recommends mutual funds, but notes that individual stocks might be a good bet. "Pick a company you're familiar with, like McDonald's, Walt Disney or Coca-Cola."

DON'T WORRY ABOUT WOLVERINE. While examining old copies of *InQuest*, I've noticed that the values of certain cards as reported in *InQuest's* price guides tend to correlate with issues that have Marvel Comics characters on the cover. For instance, Jester's Cap[®] was priced at \$20 in issue #5 (Spider-Man), then jumped to \$30 in issue #7 (Wolverine),

an increase of 50 percent. I thought I was on to something, but I guess not.

"Everything has a cycle of its own," acknowledges Hinrichs. "But you've got to observe it over a long period, three to five years at least. Ten years is much better."

Long-term trends are even harder to gauge. "As a rule," says Hinrichs, "you need 20 or 30 years of history."

WHEN SHOULD I SELL MY DINGUS EGG? "When the price is high!" laughs Wallace. Seriously, he says, "If you're buying with the idea of selling for a profit, begin by deciding on a price you'd like to reach. Decide this first." In other words, as soon as I buy a Dingus Egg for \$10, I should decide that I'll sell the minute it hits a target of, say, \$15.

And how do I determine the target? Wallace admits that's not easy. "You base your decision on historical information. But collectors don't usually have it."

WE'RE DOOMED. Are there signs that a particular market might be in trouble? "Even collectibles are vulnerable to international events and changes in the presidency," says Hinrichs. "If the general economy is upbeat, you can probably expect little or no interference in your ability to sell. But if unemployment is high or there's a recession, the bottom could fall out."

Wallace warns of clouds on the horizon when the market works itself into a frenzy. "Then you're not getting a fair reading of true values. This tends to occur when there are lots of [collector] shows and lots of hype." Or, perhaps, lots of volatility. Like maybe when the value of a Jester's Cap increases by 50 percent in two months.

EVEN IF YOU WIN, YOU LOSE. Let's say you hit the jackpot and sell your \$10 Dingus Egg for a cool grand. You just made \$990, right? Wrong. According to the Internal Revenue Service, a Dingus Egg card is property, and with few exceptions, profits in property are considered capital gains. In other words, you gotta cough up some tax. Sorry.



Rick Swan wants to know if you'll lend him \$5, just off the end of the week.

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